

DRAMATIC

VAUDEVILLE

BURLESQUE

CIRCUS

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THE BABBLER.

He Talks About You and the Things You
Say and Do, in a Purely
Personal Way.

BY MORRIS JONES.

"You look sort o' peeked this mornin',
Babbler. What's the answer?"
"Me? O, I'm not over celebratin' the
break-in o' 1910 yet. An' say, young one,
let me impart the info' that I wuz at some
party, too. Whew! Every time I think of it
I get a headache; an' these lines 'round me
mouth won't come out without pressin' them
with an iron."

"You must have had an exciting time of
it. What did ye do?"

"Well, me an' me regular girl, who lives
over in Brooklyn, called up with a bunch o'
live ones an' their fraus, and took in a show
the early part o' New Year's eve, an' after
the big show wuz over, taxied down to a
soup an' nuts joint an' filled up on eats an'
things."

"Then, after the gang had seen their wives
and girls home, the bunch o' us met at Times
Square and beat it up to a quiet little French
ball affair, bein' tossed off by the Longshore-
man's Union."

"Course, as a matter o' fact, it wuzen't
a real, regular French ball, a' that, but we
managed to hev a right lively couple o' hours
makin' a noise like a lot o' tin horn sports,
out on a regular three dollar week-end frenz."

"We struck 'round' the French thing until
the sun began gettin' busy over the roofs
across the street from the Caslon, where they
held the celebration, an' then hunted for a
couple o' taxis to transport us an' what we'd
accumulated to our roostin' camps."

"George Cat an' yours humbly got paired
off in one o' them red devil wagons, with a
really, truly descendant o' Captain Kidd as
driver, an' with a lot o' screechin' from the
chaps in the other runabouts and a flock o'
chorus girls, who were gettin' five bones fer
posin' as genuine members o' the Moulin
Rouge thing over in Patee, who'd been im-
ported solely an' especially fer the big ball."

"I had a terrible time gettin' pried loose
from a dancin' partner who couldn't a' been a day
over forty-five, but who was made up in a
costume o' a child o' the First Empire, aged
'bout fifteen—her make-up bein' aided an'
abetted by a plentiful supply o' red powder
an' the skillful application o' a big portion o'
lampblack, applied to give her a devilish aspect
o' cuteness."

"She kept insistin' that she wuz me long
lost sister, an' announced in a loud, rancid
tone, displayin' the remnants o' what had
once been a high soprano voice, that she
wouldn't let the cruel men take me away
from her."

"I jus' natchally wuzen't in any prime
condition to argue with the half century o' girl-
ishness, an' me frens were hevin' the time
o' their birthdays tryin' to get me packed
into the robber's cave on wheels."

"After a deal o' persuasion, an' with the
assistance o' the young an' husky bouncer,
who wuz on duty at the ball, they finally
convinced the fair Freda that I wuzen't no
relation o' hers and started us off, down Sec-
ond Avenue, at a good lively clip."

"After the exhaustin' evenin' I hed put in,
it isn't any wonder I dropped off ter sleep,
with the brave George Cat festooned 'round
me shoulder in an attitude o' relaxation."

"Me first intimation that I wuz not wander-
in' off in a field o' violets, arm in arm
with Miss Juno, the lady who sports the
husky style o' beauty, came ter me when the
pilot o' our tug stuck his nob in the door,
an' grabbin' me by the scarf 'round me neck,
made a noise somethin' like:

"Say, yoman, wake up, w're stuck. Git
out an' give us a han' to pry the bloomin'
machine loose."

"Gently as I could, without breakin' his
arm or fracturin' his skull, I revived me fren
George Cat, from his dream o' big orders and
large profits, an' put him wise fer the fact
that our sea-goin' back wuz not movin', an'
that we hed to get busy assistin' the gentle-
manly engineer to give her a start in the
right direction."

"George mumbled somethin' ter the effect
that he didn't give a continental whether we
were stuck or not, an' jus' before he los' his
senses he suggested that the captain o' the
boat toss out an anchor and tie up fer the
night."

"So, leavin' Catty sleepin' peacefully in
his grape-arbor atmosphere, I strugg'ed pain-
fully from the cab an' discovered that it wuz
the cold gray dawn o' 1910, an' that we
didn't seem ter be headed in any particular
direction, the nose o' our craft pointin' in a
general direction, South-by-South-West-North-
East."

"A nice pile o' black an' tan snow wuz
facin' us, an' I realized how ol' Doc Cook
musta' felt up in Nova Scotia when he wuz
takin' his North Pole soundin's an' discovered
that the mass o' weather-beaten snowballs
weren't at all like a real North pole, an' how,
realizin' this, he had bought him a can o'
weatherproof paint an' painted in a pole that
lived up to his ideas o' what it should look
like."

"While this line o' deep thinkin' wuz per-
colatin' through me brain-pan, the gulder o'
our scow wuz up at the forepeak o' the
vehicle, doin' somethin' that suggested an
organ grinder rehearsin' his grip on the
turnin' apparatus o' his music box."

"Fust o' frosty-face would swing her up,
an' the jolly o' engine would let out a whis-
per o' protest, an' then play dead."

"The fellow who wuz doin' the turnin'
would recognize the intelligence o' the en-
gine in not wantin' ter werk very hard at
such an unearthy hour o' the mornin' be-
addressin' sundry remarks o' various kinds
to it. The remarks weren't such as you'd
expect to hear in a drawin' room, but you
can't be too particular in the line o' talk
you use when speakin' right up to an engine
that has been advertised in the prospectus
to werk as easy as washin' yer face."

"I ye remember, jus' about this time o'
the year, the thermometer has been flirin'
very intimate with the bottom o' the tube, an'

there wuzen't much difference between stand-
in' out there in the snow with evenin' close
on, an' goin' ter sleep in a refrigerator."

"So, in self-defense, I started inter give
our guide and fren the aid o' my experience
as a joy-ride."

"We did everything to that machine 'cept
talk—that is, we did talk, but not connect-
edly. Meanwhile, Catty had developed a
very healthy an' aggravatn' snore, which
didn't help us a bit in our mad endeavors
to get the bloomin' barge loose."

"It got me goat to hear me side-kick in
the cab enjoyin' himself in solid slumber,
while I wuz outside, understudyin' the fire-
man on the job."

"Well, after we'd striven as hard as we
knew how fer over an hour to get our gaso-

"Who d'ye think yer barkin' at? Yer
not the only nuisance-loader thet's got a wif-
waitin' fer him. An' I'll bet ye even I
get more from my husky partner fer remain-
in' out all night than you can ever expect
from yours."

"They began to talk nice an' scrappy ter
each other, and right when it looked as
though they were goin' to get inter a nice
little mix-up, a mounted cop galloped up an'
butts in."

"He sized the affair up at a glance, an'
with his able assistance, we soon got the
bloomin' buzz wagon pried loose and started."

"We arrived home at seven-thirty on Jan-
uary first, an' had to pay a bill o' seventeen
dollars an' sixty-five cents for the privilege
o' sittin' out in the cold half the night, while

NEW PROCTOR THEATRE FOR ALBANY.

F. F. Proctor intends to build in Albany,
N. Y., a new theatre on upper Central
Avenue. The site has been secured, and a
theatre seating 2,000 will be erected.
The new house will play vaudeville and
motion pictures.

CONCERT TOUR FOR TETRAZZINI.

Oscar Hammerstein has arranged a concert
tour for Mme. Tetrazzini through the Middle
West, beginning Jan. 21 and ending Feb. 8.
Mme. Tetrazzini will sing in Toronto, Cleve-
land, Detroit, Columbus, St. Louis, Kansas
City, Milwaukee, Buffalo and Montreal.

MARTIN BECK LEAVES FOR THE WEST.

Martin Beck, general manager of the Or-
pheum circuit, left New York last week on
the Twentieth Century, to make his annual
tour of the theatres under his direction. He
stops first in Chicago to consult with C. B.
Kohl, at the Majestic Theatre, and from
there goes to St. Paul, to see the initial pre-
sentation on any stage of his new Herring-
Curtiss Aeroplane.

From that point the energetic vaudeville
leader will visit Minneapolis and the newer
Orpheum houses in Lincoln, Des Moines and
Sioux City, continuing through Omaha, Kan-
sas City and Denver to Salt Lake City, where
M. Meyerfeld Jr., president of the circuit,
will join him. Butte, Spokane, Seattle and
Portland, the four Northwestern Orpheums,
will then be visited, after which the coast
houses will be inspected, returning by way of
Mexico, New Orleans and Memphis, and stop-
ping at Birmingham, where the youngest Or-
pheum was recently successfully inaugurated.
Mr. Beck said before leaving that there
was no special significance attached to the
trip, which is one he makes each year to keep
in close touch with the resident managers and
local conditions. While in Los Angeles, how-
ever, Messrs. Beck and Meyerfeld will approve
of the plans for the new Orpheum Theatre
to be erected in that city, and which will be
as near a replica of the new Orpheum in San
Francisco as the dimensions of the ground
there will permit. On his return trip he will
come North, via Duluth and Winnipeg, to lay
the corner stones of the new Orpheums being
built in these two cities.

Mr. Beck expects to return to his desk in
the Long Acre Building about Feb. 10.

DAY DAYSO TO HAVE NEW ACT.

Day Dayso, who has been playing vaude-
ville in New York City, went to her home in
Rochelle, Ill., to spend the holidays with her
parents and little son, Frederick.

Miss Dayso has played the Morris circuit
and the United time in the East. She will
go back on the stage again with a new sketch,
written for her by Edward Stehlin.

Miss Dayso would like to hear from her old
friends, and any letter addressed to TIM
CLIPPER will reach her.

MILLER TO PRESENT "THE FAITH HEALER" AT HARVARD.

Henry Miller has accepted an invitation
from the department of English of Harvard
University to give a performance Jan. 21, of
William Vaughan Moody's play, "The Faith
Healer," which will be presented in Sanders'
Theatre, in the university grounds. Mr. Mil-
ler will appear in the title role.

J. FORBES-ROBERTSON.

Mr. Forbes-Robertson was born in London,
Eng., Jan. 16, 1853, the son of John Forbes-
Robertson, art historian and critic. He was
educated at Charterhouse, and with the view
of his becoming an artist he studied paint-
ing under celebrated masters in France and
Germany. In 1870 he was admitted to the
Royal Academy School of Art, London, but
his inclination was for the stage, and he
turned his attention to the study of the
drama. He made his professional debut at
the Princess Theatre, London, in March,
1874, as Chastelard, in W. G. Willis' play of
"Marie Stuart." Subsequently he played
James Annesley in "The Wandering Jew,"
in London, Manchester and Birmingham. The
same year Mr. Forbes-Robertson was engaged
by Charles Calvert, of the Princess Theatre,
Manchester, where he played Shakespearean
roles. Returning to London he played at
the Gaiety Theatre in the support of Mr.
Phelps. From this theatre he went to the
Olympic. In April, 1875, at the Haymarket
Theatre, he played in "Anne Boleyn." At
the Lyceum, in July, 1876, he played the
role of the Abbe de Larose in the premiere
of Buchanan's "Corinne." He returned
to the Olympic in Easter, 1877, and this
was followed by engagements at the
Haymarket and the Prince of Wales The-
atres. In 1880-81 he supported Miss
Modjeska at the Court Theatre, London,
and in 1883 he joined the Bancrofts at the
Haymarket, playing leading roles with them
up to July, 1885, when he came to America
with Mary Anderson. On his return Eng-
land he supported Miss Anderson at the Ly-
ceum, in "The Winter's Tale," for which he
designed the costumes and appointments. He
joined John Hare in 1889, at the Garrick,
playing Dunston Renshaw, in "The Prodi-
gals," and Baron Scarpia, in "La Tosca." In
1890 he appeared in Pinaro's "Lady Bounti-
ful," and this was followed by an American
tour in support of Henry Irving. In 1896 he
assumed the management of the Lyceum,
where he produced "For the Crown." It was
at this house he was first recognized as one
of the really great Hamlets. Here, too, he
appeared with Mrs. Patrick Campbell, in
"Magda," "Macbeth" and "Pelleas and Meli-
ande." In 1902 he leased the Lyric Theatre,
London, producing "Mike and Men" and "The
Light That Failed," producing the last named
play in his first American starring tour
season of 1903-04. His first presentation of
"Hamlet," in New York, was at the Knicker-
bocker Theatre on March 7, 1904. He leased
the new Scala Theatre, London, in 1905,
opening in September of that year with "The
Conqueror." This was followed by "For the
Crown" and "Mrs. Grundy." Season of
1906-07 he toured the United States in
Bernard Shaw's "Caesar and Cleopatra." He
then returned to England, where he played
until the early part of this season, when he
again came to America, opening in Jerome
K. Jerome's play, "The Passing of the Third
Floor Back," in which he is still appearing
to crowded houses. Mr. Forbes-Robertson is
well equipped for his chosen profession. He
has classic features, a finely modulated voice,
while his stage presence is remarkable. From
his earliest appearances up to the present
time his performances have always called
forth praise for their extreme intelligence,
and he ranks not only as one of the best
actors of the day, but as one of the best
in the history of the stage. Mr. Forbes-Rob-
ertson's wife is known to the stage as Ger-
trude Elliott. She is a sister of Maxine
Elliott.



FORBES ROBERTSON

lene buggy movin', we had to let up fer the
want o' strength an' more words to say."

"Believe me, we tried every known method
under the solar system to try to induce that
sparkin' plug to spark, or even get the com-
mutator to commute—but there wuz nuthin'
doin'."

"Finally I approaches the door o' the
castle wherein ol' Georgy wuz poundin' his
car, without any regard fer my feelin's. I
banged him a good wallop across the shoul-
ders, yanked him out inter the snow an'
the nice, cool mornin' air. He righted him-
self, an' after discussin' my merits as a
gentleman an' a fren, al' couched in quiet,
quiet tones, he announced that he wanted
ter know whyneil we were pokin' 'round
Goatville at this time o' day."

"This wuz a good one, comin' from ol' Rip
Van Winkle, an' I didn't hev the heart to
reproach the sleepy-eyed gazook."

"George, he walks up ter the driver o' the
freight car, an' lookin' the cute member o' the
nobility straight in the eye, asks hem:
'Say, what's the dope here? Do you
know my wife's waitin' fer me to kick in?'
Now get busy and get us out o' here."

"That's the way to talk to 'em," said
George, comin' over to where I wuz standin'.
"Ye mus' be firm. I'd a had ye out o' here
long ago, if you'd only a called me."

"Meanwhile the driver o' the hosecart ap-
proached George, an' saluted him somethin'
after this fashion:

an almos' mechanic wuz monkeyin' 'round his
cart."

"Next New Year's, I'm goin' to choral ser-
vices an' forgit all about New Year's—there's
no nourishment in welcomin' the New Year
in yer goin' to feel like a hot dog what's
playin' its fourth season at Coney Island.
Nixey!"

BLANEY'S, NEW ORLEANS, NOW GIVES VAUDEVILLE.

The Edna May Spooner Stock Co., after
a season of twenty weeks, closed at Blaney's,
New Orleans, La., on Jan. 8. Miss Spooner,
mother, Mrs. Mary Gibbs Spooner, and the
leading man, Frank La Rhue, left for New
York. Some few members will remain in
New Orleans while others will go to other
fields.

The Blaney will become a vaudeville house
beginning Jan. 22, and Manager McStee an-
nounces nothing but the best of acts and at
lower prices than vaudeville has ever been
offered in New Orleans.

Matinees will be given daily. The opening
bill will include: Williams and Mayer, Man-
ning and Young, F. Parsons Kist, E. Wis-
dom and Tom Wiks. The Evers-Huntley
company will be seen in sketches. This lit-
tle company includes Arthur Evans, Jas. H.
Huntley, Monte Wiks, Eleanor Wisdom, Mil-
dred E. Barry and Maude Fox.

LONG BRANCH ACTIVITIES.

\$1,000,000 MAY BE SPENT THERE ON
AMUSEMENT BUILDINGS.

There is a plan on foot to lease the City
Park at Long Branch, N. J., as a playground
to a body of capitalists, who will spend
\$1,000,000 in a double-deck pier, extending
850 feet to sea; a convention hall, seating
10,000 persons; a theatre and swimming
pool, and a 400 room hotel.

The hotel will be erected on the United
States Hotel land, which has been purchased.
The principal stockholders of the new com-
pany are: James C. Ewing and W. S. Mason,
of Pittsburgh, Pa., and Francis C. Baird, of
Spring Lake.

The company offers the city \$3,000 annually
for two years, with five per cent. of the gross
receipts the next eight years, and ten per
cent. of the gross receipts for the other ten
years. It agrees to purchase the park for
\$200,000 any time within the life of the
franchise.

JOHN T. KELLY SIGNED BY LIEBLER & CO.

John T. Kelly has been engaged by Liebler
& Co. to play a leading comedy part in sup-
port of Mabel Hite, in "A Certain Party,"
the new play of New York life by Edward
W. Townsend and Frank Ward O'Malley.
Mr. Kelly's part in "A Certain Party" will
be that of Jerry Fogarty, a district politician.

STILL ANOTHER

HARRY VON TILZER

YEAR

Words by WILL DILLON

KEEP YOUR FOOT ON THE SOFT PEDAL

YOU UNDOUBTEDLY HAVE HEARD ABOUT THIS BIG HIT, AND WONDERED WHO PUBLISHED IT, AS IT IS ALREADY THE TALK OF THE COUNTRY. IT IS THE BIGGEST LAUGH PRODUCER IN YEARS, AND CAN BE USED BY ANYONE. GET IT, BUT, "KEEP YOUR FOOT ON THE SOFT PEDAL."

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OUR OTHER HITS: "OH, WHAT I KNOW ABOUT YOU," "JUST LIKE THE ROSE," "WE'LL WAIT, WAIT, WAIT."

HARRY VON TILZER MUSIC PUBLISHING CO., 125 West 43d St., N. Y. City Address All Mail to New York Office

NOTABLE PLAYERS

OF THE
PAST AND PRESENT

No. 3

CHARLOTTE CUSHMAN.

Charlotte Cushman, America's greatest tragedienne, was born in Richmond Street, Boston, Mass., July 23, 1815. She was descended from Robert Cushman, who came over with the Pilgrims to New England, and who delivered, within a year after the landing at Plymouth, the first sermon in this country now extant. The death of her father, a merchant in Boston, left her mother with five children, dependent upon their own exertions for subsistence. Charlotte, the eldest, who had received a good musical education, resolved to make use of her abilities as a vocalist, and made her first appearance in public at a concert given in a hall located at No. 1 Franklin Avenue, in her native city. Her remarkably fine contralto voice, and the promise of future excellence she evinced, attracted the attention of a wealthy connoisseur, who at once placed her under the tuition of Mr. Paddon, a noted music teacher, with whom she studied three years. Her progress was so rapid that when Mrs. Wood, a celebrated prima donna, visited Boston to sing in concerts, Miss Cushman took part in the performances, and succeeded so well that Mrs. Wood strongly urged her to adopt the lyric stage.

Although her parents opposed such a course, she resolved to pursue it, and at once placed herself under the tuition of Mr. James G. Maeder. On April 8, 1835, she made her debut on the operatic stage at the Tremont Theatre, Boston, Mass., singing the role of the Countess in "The Marriage of Figaro," which she repeated 13 with so great a success that Mr. Maeder was enabled to secure an engagement for her at a theatre in New Orleans, La. The second character that she sang was Lucy Bertram, in "Guy Rannering."

After her arrival in New Orleans, she utterly lost her singing voice, either through the effects of the climate or injudicious attempts to force it up to the soprano register, and she was unable to appear. Although terribly disheartened, her ambition was not crushed, and, acting under the advice of Mr. Barton, the tragedian, she resolved to try her fortunes upon the dramatic stage, and made her debut at that gentleman's benefit, acting Lady Macbeth. Her success was immediate, and she repeated that character several times.

Upon her return North she made application for an engagement at the Park Theatre, in this city, which was readily received. Her necessities and the desire to do something to support her mother and family induced her to accept an engagement at the Bowery Theatre, then under the management of Thomas S. Hamblin, which she succeeded in obtaining. A long illness, which delayed her appearance, but on Sept. 12, 1836, she acted Lady Macbeth, which was her first appearance on the New York stage. The night following she acted Helen McGregor, in "Rob Roy," and on Sept. 17 took her first benefit, when she performed Alicia, in "Jane Shore," and afterwards sang the song of "The Sea," in character, and acted Patrick, in "The Poor Soldier." After a few appearances she was again taken sick, and ere she recovered, the Bowery Theatre was destroyed by fire, and with it all of her theatrical wardrobe.

On April 22, 1837, she commenced an engagement at the National Theatre, acting Romeo, in "Romeo and Juliet." During that engagement she acted Tom Tug, in "The Waterman." The season ended Sept. 23, and when that theatre was reopened, on May 8, she reappeared as Lady Macbeth. On May 15 of that year she acted Meg Merrilies, in "Guy Rannering," for the first time.

On Aug. 26, 1837, she made her first appearance on the stage of the Park Theatre, where she had been engaged for the season, acting Patrick, in "The Poor Soldier." That season she played the leading female characters during Edwin Forrest's engagement; the character of Aladdin, in the spectacle of that name; Zuzu, in the burlesque of "Zazuzu;" Widow Melnotte, in "The Lady of Lyons," when that play was first acted in New York, on May 14, 1838; Lady Teazle, in "The School for Scandal," and Claude Melnotte, in "The Lady of Lyons," for the first time, for her own benefit, on June 26.

On Feb. 7, 1839, she acted Nancy Sikes for the first time, and made such a great hit in the part that she rendered it impossible for any successor to appear in it satisfactorily to those who had witnessed her performance. On March 11 of that year she acted Peter Wilkins, in the spectacle of that name. During that season she acted in many of the farces which were produced.

On Aug. 30, 1841, she acted Oberon, in "A Midsummer Night's Dream," and during that season performed, among other characters, Emily Worthington, in "The Poor Gentleman;" Lady Gay Spanker, in "London Assurance," when that comedy was first played in America, on Oct. 11, 1841, and it is said that it was the first original character in high comedy in which Miss Cushman made a decided hit.

We simply cite these characters to show Miss Cushman's versatility, and what a varied round of characters leading ladies were expected to perform in those days.

Miss Cushman then went to Philadelphia,

and at one time she was the directress of the Walnut Street Theatre in that city. When Mr. Macready commenced, on Dec. 6, 1843, his second engagement during that season at the Park Theatre, New York, Miss Cushman was expressly engaged, at his request, to act the opposite characters. During that engagement she acted, among other characters, Beatrice, in "Much Ado About Nothing." The following year she visited England, and made her first appearance at the Princess Theatre, London, Feb. 13, 1845, acting Bianca, in "Fazio," and achieving a triumphant success. Her engagement lasted eighty-four nights.

After a career of extraordinary brilliancy, she returned to her native land in 1849, and began an engagement at the Broadway Theatre, New York, on Oct. 8, acting Mrs. Haller, in "The Stranger." She was supported by C. W. Coudock, an English actor, whom she brought over with her, and who then made his first appearance in America. She afterwards made a tour of the principal cities of the country, meeting with the greatest success.

On May 3, 1852, she re-appeared at the Broadway Theatre, and on the 14th of that month announced a farewell benefit, previous to her retirement from the profession. On the 15th she made what was then believed to be her last appearance on the stage, acting Meg Merrilies, in "Guy Rannering."

After another visit to Europe, she determined on again making a tour of the American cities, and re-appeared at Burton's New Theatre (afterwards the Winter Garden) on Sept. 28, 1857, acting Bianca, in "Fazio." She renewed her engagement on Oct. 26. During that engagement, on Nov. 13, she acted, for the first time, Cardinal Wolsey, in "Henry VIII.," probably the first time that character was impersonated by a female.

On June 21, 1858, she commenced a farewell engagement at Niblo's Garden. On July 2, for her farewell benefit, she acted Lady Macbeth, and on July 3, announced as her last night, Lady Teazle; on July 6, when here gave a single performance for the benefit of the U. S. Sanitary Commission in each of the following cities: Philadelphia, Washington, Boston, Baltimore and New York. These performances netted upwards of \$5,000. She again returned to Europe, and the insidious disease from which she was suffering commenced to assert its sway, and in 1869 her life was despaired of. She then went to Edinburgh, Scotland, and submitted to a difficult and dangerous surgical operation at the hands of the celebrated Dr. Simpson, the successful accomplishment of which prolonged her life.

She professed to take a final leave of the American stage at New Haven, Conn., in June, 1861, and once more sailed for Europe. In 1863 she re-visited America, and while here gave a single performance for the benefit of the U. S. Sanitary Commission in each of the following cities: Philadelphia, Washington, Boston, Baltimore and New York. These performances netted upwards of \$5,000. She again returned to Europe, and the insidious disease from which she was suffering commenced to assert its sway, and in 1869 her life was despaired of. She then went to Edinburgh, Scotland, and submitted to a difficult and dangerous surgical operation at the hands of the celebrated Dr. Simpson, the successful accomplishment of which prolonged her life.

In 1871 she came back to America, and on Sept. 25 of that year she commenced an engagement at the Park Theatre, in this city, acting Queen Katherine in "Henry VIII." William Creswick impersonating Wolsey. This engagement lasted until Nov. 4, and the other characters she acted were Lady Macbeth and Meg Merrilies. She gave readings in this city, in Steinway Hall, in March, 1873, and at the Academy of Music in January, February and April, 1874. She played an engagement of one week's duration in Washington, D. C., at Ford's Opera House, commencing April 8, 1874.

On Oct. 30, 1874, she began the last engagement she ever fulfilled in this city, in Booth's Theatre, acting Queen Katherine in "Henry VIII." George Vandenhoff being the Wolsey. This piece gave way, 24, to "Macbeth," which was replaced by "Guy Rannering" 31, which held the stage, including an extra matinee on Thursday, until the evening performance of Nov. 7, when Miss Cushman took a final farewell of the New York stage in the character of Lady Macbeth.

She selected for her last metropolitan appearance Lady Macbeth, the character in which she made her first appearance upon the dramatic stage, at New Orleans, La., as well as her first appearance upon the stage in this city.

Long before the hour announced for the opening of the doors a vast crowd of people, including both sexes, assembled in the vicinity of the theatre. A large force of police was in attendance, stationed about the vestibules and in the corridors of the theatre. Shortly after six o'clock the crowd became so dense that the management decided to open the doors an hour earlier than usual, which being done, ticket-holders began to fill the audi-

torium, and by half past seven o'clock there was not an empty seat in the building. Speedily the purchasers of promenade tickets filled the corridors and every available space whence even a glimpse of the stage could be had.

The audience was a very brilliant one, and included Governor-elect Tilden, Mayor-elect Wickham, and many distinguished representatives of the Bench, Bar and other learned professions. Large delegations of the Arcadian and Army and Navy Clubs were present, among the latter many distinguished generals. The auditorium was tastefully decorated with flags festooned around the fronts of the various tiers; the private boxes were handsomely draped; the candelabra and gas-brackets were ornamented with wax flowers; over the upper gallery were suspended the flags of the different States of the Union, and over the sidewalk leading to the main entrance on Twenty-third Street an arch had been erected

corridors and parlors through which she was to pass had been filled by invited guests, who, unable to obtain admission to the theatre, had assembled to pay their respects to the great tragedienne.

Upon arriving at the hotel she was escorted by Manager Jarrett through the corridors and parlors, where she was greeted with manifestations of pleasure, to the balcony over the main entrance of the hotel, facing Madison Square. Here she was greeted with cheers from the dense crowd that covered every foot of ground so far as the eye could reach. A serenade was given by the Ninth Regiment Band, and a brilliant display of magnificent fireworks, lasting about half an hour, was seen in the square. Many demands for a speech from Miss Cushman were made by the crowd, but she declined to accede to their request, and, after waving a farewell to the spectators, she retired to her rooms, and the vast assemblage, after giving their hearty cheers, quietly dispersed.

Thus ended the greatest ovation ever paid to a member of the dramatic profession in the history of the stage. The receipts at the box office of the theatre reached \$7,000, every seat in the house, the gallery included, being sold for \$2 each, and some 1,600 admission tickets were sold at \$1.50 each. The receipts at the matinee that day exceeded \$3,000, making the receipts of the two performances upwards of \$10,000.

The house bill as it appeared is herewith reproduced:

BOOTH'S THEATRE.
JARRETT & PALMER, Lessees and Managers.
Prices.—Admission, \$1.50; seats in any part of the house, \$2.00.
Business Manager, Mr. Joseph H. Tooker.
Stage Manager, Mr. I. John Vincent.

LAST NIGHT
of the farewell engagement of the illustrious tragedienne,
MISS CHARLOTTE CUSHMAN,
and her last appearance on the metropolitan stage.

SATURDAY EVENING, NOV. 7, 1874.
when will be presented Shakespeare's sublime
tragedy,
MACBETH.

with the following assignment of characters:
Lady Macbeth.....Miss Charlotte Cushman
Macbeth.....Mr. Geo. Vandenhoff
Macduff.....Mr. Fred. B. Warde
Duncan.....Edwin Sheppard
Banquo.....Chas. Wheatleigh
Malcolm.....C. Rockwell
Hecate.....Annie Kemp Bowler
Ross.....D. E. Ralton
Lennox.....E. K. Collier
Seyton.....Stuart Bolton
Pleance.....Miss L. Naylor
Donalbain.....Miss L. Byron
Physician.....John Weaver
Gentleman.....Miss E. Grattan
First Witch.....C. Leclercq
Second Witch.....Miss M. Wells
Third Witch.....J. W. Brutone
First Apparition.....F. Little
Wounded Officer.....H. C. Bridges
Pinchwife.....J. Major
Second Murderer.....T. Conner
Officers.....Messrs. Carpenter,
Terriani, Ranon, etc.

Matthew Locke's Original Music will be interpreted under the direction of MR. MICHAEL CONNELLY, leader of the orchestra, and the songs "Incantations," etc., will be sung by Annie Kemp Bowler, Miss Mabel Lyndon, Miss Jennie Dallimore, Miss Tilly Getchell, Miss Therese Phillips, Mr. Charles Pike, Mr. J. C. Chamberlain, Mr. W. E. Phillips, Mr. Charles Tebbin. And the choruses by one hundred members of the

RESIDENT SINGING SOCIETY.
Upon this eventful occasion appropriate ceremonies on the stage will supplement the play, under the auspices of the Arcadian Club. The arrangements are for the following order of proceedings:
1. Music by the orchestra, under the direction of Mr. Michael Connelly.
2. Reading by PROFESSOR ROBERTS, New York College, of an original Ode, written for the occasion by the poet R. H. Stoddard.
3. Address to MISS CUSHMAN by the eminent citizen WM. CULLEN BRYANT, President of a floral tribute from the Arcadian Club.

Response by MISS CHARLOTTE CUSHMAN. During these proceedings the stage will also be occupied by the Arcadian, Lotus, Palette, Army and Navy Clubs, managers of the principal metropolitan and suburban theatres, with prominent members of their companies and the journalistic profession.

NOTE.—At the conclusion of these exercises there will be a Pyrotechnic Exhibition in front of the Fifth Avenue Hotel, under the charge of Messrs J. G. and I. Edge, and by the Arcadian Club, a German Singing Society, and the scenic artists of New York, headed by Downing's entire Ninth Regiment Band. The band will also serenade Miss Cushman, who will occupy the balcony of the hotel. It is, however, respectfully suggested that the out-of-door demonstration will not be begun until the audience in the theatre is entirely dismissed. This intimation of the hope that it will prevent the confusion sometimes incident to the close of a performance.

The interior and exterior decorations by Mons. E. EASY, of Messrs. Altman & Co., successors to Maximilian, No. 79 Third Avenue. The floral display by S. Hofheimer (St. Nicholas Hotel). A few later performances in other cities closed Miss Cushman's professional career. On May 3, 1875, she began at the Globe Theatre, Boston, Mass., her last professional engagement. She acted in "Henry VIII.," "Macbeth," 4, 6; "Guy Rannering," 5, 1, matinee and evening 8, and during the entire following week, save Saturday evening, May

15, when she took a formal farewell of the stage in the character of Lady Macbeth.

After the finish of the tragedy of "Macbeth," a delay of some thirty minutes occurred, and when the curtain was raised the stage was neatly set, and some half a dozen persons were seen in front. The gifts to be presented to Miss Cushman were also exhibited. These consisted of two huge bronze figures of Mercury and Fortuna, mounted upon fancy pedestals, their combined height being about seven feet. At the base of one of them was a large floral harp, typical of Miss Cushman's early career as a vocalist; at the foot of the other was a floral lyre, typical of the Muses; and in the centre of the stage was an immense floral crown, and leaning against it a wreath of laurel. Miss Cushman was led upon the stage by Mr. Arthur Cheney, proprietor of the theatre, and they were received by Mr. Curtis Guild and the gentlemen upon the stage. Mr. Cheney addressed Mr. Guild and the audience as follows:

"Mr. Guild and Ladies and Gentlemen: I have the honor to present Miss Charlotte Cushman, who to-night, in this house, has closed her eventful career as the leading tragedienne of the American stage. She needs no introduction from me, and I am sure here, in her native city, she has the hands and hearts of many warm and true friends."

Mr. Curtis Guild then stepped forward, and in behalf of the subscribers to the testimonial, delivered a well-worded speech, during which he eulogized Miss Cushman's artistic career and private virtues, and defended the stage from its assailants. During its delivery Miss Cushman was much affected, and at its conclusion she replied as follows—aloud, as will be seen, to the New York farewell:

"The less I deserve,
The more merit lies in your bounty."

"Gentlemen: Your unexpected kindness deprives me of all words in which to thank you, and the few I can find will be but poor and feeble expressions of what I feel. But I would beg you to believe all that the heart prompts, as my deep and earnest appreciation of the honor you have done me. It is especially grateful because it comes to me here, in my own native city, and from the hands of those who, from the beginning to the end of my career, from my first appearance on the stage to my last appearance, have been truly my friends."

"Brothers, friends and countrymen," "In leaving the stage finally, it has always been my intention to make my last appearance in Boston, and this suggests to me a little explanation, which, with your permission, I would like to make on this occasion. It has been implied, if not declared, and very often repeated in the newspapers throughout the country, that I should not have appeared again upon the stage after the great ovation which was paid to me in New York. At least, so the gentlemen of the press decided, and many comments have been made upon me in the papers derogatory to my dignity as a woman, and my position as an artist. I have passed on in the even tenor of my way, little regarding the season, which these would-be censors and judges; but it seems to me proper that I should explain to you, in whose esteem I have a long-vested interest which must not be endangered without a strong and earnest protest on my part, that if my last engagement in New York was announced as my farewell to the stage, it was done by no act, or will, or word of mine. I had no such intention—indeed, I could not have had for I had already made many other engagements for the season, which I have been endeavoring to fulfill, concluding, as was always my dearest wish, here in my own city of Boston, which I have always dearly loved, and where I had rather had been born than on any other spot of the habitable globe."

"I hope I have not tired your patience, but I could not rest without endeavoring to remove even the shadow of a shade which might cloud the perfect harmony between me and my public, who, I hope and trust, will accept this explanation from me. Looking back upon my career, I think I may, without vainglory, say that I have not, by any act of my life, done discredit to the city of my birth."

Then, turning to the gentlemen of the committee of presentation, Miss Cushman continued:

"So now, with a full but more free heart, I revert to you. To this last beautiful manifestation of your good will towards me, and to all who have so graciously interested themselves to do me this honor, I can but say—

"More is their due
Than more than all can pay
Believe me, I shall carry away with me into my retirement no memory sweeter than my associations with Boston and my Boston public."

"From my full heart, God bless you, and farewell."

Miss Cushman died Friday morning, Feb. 18, 1876, in the Parker House, Boston, Mass. She had been suffering from cancer for several years prior to her death, but during the few weeks just before her decease she had enjoyed better health than usual and gave hope to her many friends that her life might be prolonged, although she was aware that the end was near. On Feb. 12 she took a walk and contracted a severe cold, from which pneumonia resulted. On Sunday, Feb. 13, she was seriously ill, and her physician, Dr. William Thornton, was summoned; but all the efforts of his skill to check the progress of the disease proved futile. On Thursday, Feb. 17, an improvement in her condition was noticeable, but at two o'clock on Friday morning her symptoms became alarming, and her malady increased until seven o'clock, when she became unconscious, and so continued until her death. Around her bedside were friends and relatives, among them Charles



CHARLOTTE CUSHMAN

AND THEN ANOTHER **HARRY VON TILZER** YEAR
THE GREATEST NOVELTY SONG IN YEARS

THE YIDDISHA RAG

IT IS ANOTHER "CUBANOLA GLIDE." THIS SONG IS A GEM FOR ANY PERFORMER, CHARACTER OR STRAIGHT. GREAT AS A COON SONG, GREAT AS A COMEDY NUMBER, GREAT AS A DIALECT SONG. CAN YOU BEAT IT?

ALSO PUBLISHED BY THE SAME FIRM

By W. RAYMOND WALKER, HARRY M. PIANO, JOE H. McKEON

OUR OTHER HITS: "OH, WHAT I KNOW ABOUT YOU," "JUST LIKE THE ROSE," "WE'LL WAIT, WAIT, WAIT"

HARRY VON TILZER MUSIC PUBLISHING CO., 125 West 43d St., N.Y. City Address All Mail to New York Office

Cushman, Edward Charles Cushman, Miss Stebbins, an intimate friend; her nurse, Susan, who had been her constant attendant thirty-five years, and her physician.

The funeral took place at King's Chapel, Boston, Mass., Monday, Feb. 21, at noon. The remains lay at the Parker House in the morning, and were there viewed by a large number of friends and admirers of the departed queen of tragedy. The doors of the church were opened half an hour prior to the services, and the pews in the gallery and body of the house were soon filled, large crowds outside being unable to procure admission. The ushers were Messrs. Augustus T. Perkins, Arthur Cheney, George B. Farnsworth, Hamilton Wilde, Francis Brooks and Samuel Hammond. Wm. Warren and John Gilbert were to have been pallbearers, but declined, so that there were no professionals at all in that capacity. There were six—Hon. Robt. C. Winthrop, Chas. Amory, Jos. Coolidge, Charles Perkins, Addison Child and the Hon. Martin Brimmer. There were large numbers of flowers, and the church itself, with its Christmas greens not yet removed, presented a beautiful appearance.

Beautiful floral designs were presented by numerous professional friends, among them Messrs. Jarrett and Palmer, of New York; Joseph H. Tooker, Mr. and Mrs. John Gilbert, Lawrence Barrett, Clara Louise Kellogg, Lillian Conway, Mrs. Thos. Barry, Thayer and Hill, Arthur Cheney, Wm. Warren, Charlotte Johnson, Julia Ward Howe, Harvey D. Parker, George H. Norman, G. B. Farnsworth and others. Mrs. Barry's gift was a simple cross of violets, lilies of the valley and ivy, and was a touching tribute made at the time of her own deep grief. The Rev. H. W. Foote conducted the services, which were brief and impressive, following the regular service at King's Chapel, and the choir sang Tuft's "Burial Chant." Bennett's beautiful "Abide With Me" and other appropriate selections. The attendance from among the professionals was very large, and to name all would be to name nearly all then in Boston. The remains were buried in Mount Auburn, in a lot chosen by and purchased by Miss Cushman herself, located near Palm Avenue, on the Eastern side of the cemetery, and upon an eminence which overlooks the city of Boston and the widest part of Charles River. On Sunday, Feb. 27, Rev. C. A. Bartol preached a sermon on Miss Cushman. The church was crowded, and there were many professionals present.

(EDWIN BOOTH NEXT WEEK.)

Miss Clipper's Anecdotes, Personalities and Comments, CONCERNING STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GEO.

From a little Ohio village comes another little bit of evidence as to the utter lack of knowledge most stage aspirants have of the plan of procedure to reach the goal of their ambition. The letter which Gertrude Hayes received from one of these uninformed young women is its own excuse for being printed. Considering the nature of her request, she evidently has no idea of the value of a worker's time.

"Dear Friend (It reads): In yesterday's paper I saw a column where you were going to prepare some girls for the stage and I couldn't help from writing to you for they tell me I am a stagestruck girl and I think I must be or I wouldn't be writing to you. I am 17 yrs old and I am 4feet and eight inches and I would like very much to be there to learn too but that is impossible and I don't suppose you will ever come down here so I don't know as I will ever see you but maybe you could write the dances off for me and I could get some of my friends to gather and learn them. But perhaps it would be too much bother for you but if not will you please send it to me. And anyway please write to me and tell me all about stage life. Do you think you will ever come down here. Well I will close hoping to receive an answer soon. From your unknowing friend. (Signed). P. S.—Please answer so I will get it on Monday or Tuesday."

Though many have been born to be players and rightfully belong on the stage, many more aspire to it as much through vanity and the hope of making so-called easy money, as because of their inability to get results in any other profession or line of work—manual or otherwise. Every known profession has furnished to the stage actors of different degrees of talent, from almost nil to that of a high order. Not a few, mostly for the dollars that are in their names as a box office magnet, have been recruited from the pugilist arena.

Fitzsimmons, Corbett, Sullivan, Jeffries and others have all had their "try" at the theatrical game, with more or less success,

though real histrionic ability has not in any case been extremely marked. Concerning some interesting conversation on this subject, one of the group related a reminiscence of one of the Sullivan rehearsals of the play, "Honest Hearts and Willing Hands," which was to be the medium for that popular pugilist's theatrical venture.

Sullivan had not reported for the first rehearsal and his manager was in dire distress of mind when a week more passed by and still the star-to-be had not appeared with his lines memorized according to promise and agreement. Finally the champion was located in a chop house where he and several boon companions had been for many hours enjoying the things provided there for the inner man—both liquid and solid—and especially the former.

When the manager taxed John L. with his neglect in keeping his professional contract, and importuned him to leave his friends and start immediately at the belated work of getting up in his lines, the man of muscle suggested that he could just as well begin there

before Sullivan would be ready for his curtain to rise. He fell down particularly hard in the lines demanding pathos, his rendering being ludicrous in the extreme.

"Look here, John," exclaimed the manager, "your face must express deep sorrow—you're suffering intensely because your sweetheart has betrayed you. Now, listen to these lines, then repeat them after me."

The manager then read: "Oh, Martha, Martha, so you have deceived me! Well, perhaps it's all for the best—but you know how I have loved you, yes, loved you as no tongue can tell."

The big fellow assumed as best he could the expression of a man with a sorrow, then essayed the speech. "Oh Martha," he moaned, melodramatically, "so you've deceived me and I'm run me down. Mebbe it's all for the worst; Susie—aw! go souse yourself!"

This was too much for the convivial group surrounding the table, who good-naturedly jeered the champion's rendition, so he angrily declared the impromptu rehearsal off, and the manager left the place in despair for



HARRY CORSON CLARKE

is pictured above in his latest character, Count Hochstetter, in Sam Bernard's "The Girl and the Wizard." In this portrayal Mr. Clarke deviates from his usual line of work, which was straight comedy, in the delineation of which he has won theatregoers in practically every town of prominence in the English speaking world. Mr. Clarke's latest character creation is something of an achievement for a comedian, for it is essentially a heavy, although he plays it with a light comedy touch here and there that gives it distinction as well as variety. He has won general praise for his playing of this old rone during the season just finished at the Casino, and he continues on the road with Mr. Bernard in this character.

It was quite by accident that Mr. Clarke was cast in this part. He had just returned from England, where he had been featured by George Edwards in a long engagement with "The Dollar Princess," and also by Oswald Stoll, at the London Coliseum. Upon arrival in this country Mr. Clarke called upon Kitty Gordon, with whom he was associated in "The Dollar Princess" abroad, and Sam Bernard seized upon him at once, because he was in a quandary regarding a man to play the part of the Count. Mr. Clarke volunteered to play the role, despite his newness to that line of work, and his instant and continued success in it has amply justified his faith in himself.

At the expiration of this season with Sam Bernard, Mr. Clarke, believing that another era of farce comedy is here, will organize his famous stock company, playing comedies only, for a tour of the West.

and then. Incongruous as the surroundings were, not being conducive to the mental process of committing lines to memory, the manager objected. When the pugilist stubbornly declared that he would not budge, the manager decided to make the best of conditions, and so the work began amidst the interruptions of convivialities.

The manager hoped to get a few, at least, of the most important speeches into the would-be Thespian's mind, hazy though it was at the time, so got him to repeat them after him, however not making much of an advance in the big work that had to be accomplished

the success of "Honest Hearts and Willing Hands."

Reading of Lillian's success in her latest play, a certain newspaper man observed: "This sounds like some of the encomiums she used to get during her pronounced successes when in comic opera. At that time she was billed as the American Diva."

"Yes, I remember that," remarked the newspaper man's companion at the grille, and it also recalls a laughable misunderstanding of the term, diva, which I overheard about that time," and he related the circumstance.

A couple of young men were passing a huge billboard on which were the posters announcing Lillian Russell, the American Diva, in the comic opera, "The Grande Duchesse."

"Let's go to the show," said one of them, reading the bill aloud to his friend. It's a long time since I've seen one of those good old tank dramas."

It is related by an "advance man" how Jefferson De Angella, in his kindly and courteously meant attentions towards a chorus girl in his company, once came near being resented in an unpleasant way.

While the comedian was starring at a Broadway theatre not so very long ago, it had been reported that two or three of the more modest chorus girls of the company had been annoyed by being followed home at night by that species of a stage door loiterer known as a "Johanne." This fact was recalled to the comedian one night as he was leaving the theatre after the performance, on observing what he considered at the time a suspicious action on the part of a young man sauntering a few steps in the wake of one of the chorus girls.

Twice did the well dressed stranger quicken his step till coming abreast of the girl, then drop back as though repulsed. The comedian determined to put an end to what he considered an annoyance to the pretty girl, so hastening to her deliverance he roughly pushed the stranger aside, and politely said to the girl:

"Here, Miss White, take my arm, I'll see you home—where do you live?"

At this the young man hurried a few remarks to which De Angella paid no heed, but proceeded to make a few observations to the girl concerning the production. The girl appeared distrustful and not as grateful for her rescue as she should have been under the apparent circumstances. The young man continued in their trail several yards to the rear, meantime muttering imprecations which De Angella mentally determined to resent by a thrashing as soon as he had taken the girl to her door, two blocks distant—that is, if the intruder followed them that far.

Her destination being quickly reached, the girl then quickly dropped the arm of the comedian and rather haltingly said: "It's good of you, Mr. De Angella, to walk home with me, but—you see, my husband would have done so," and she nodded towards the young man who at that instant came abreast of them.

"Is he your husband?" exclaimed the comedian. "Why didn't you say so?"

"Why, you didn't ask me," was the reply of the girl.

"Ask you!" said the comedian. "Why, I thought he was annoying you. What did he walk back and forth in that suspicious way for?"

"Oh," replied the girl, "you see, my new tailor suit was delivered at the theatre tonight, and I thought the skirt was hanging badly, so I asked Tom to walk back of me a short distance and see if it was so."

The comedian then determined thereafter to be sure of the grounds for defense of the apparently unprotected, before again acting the defender in a possibly unpleasant position.

ANOTHER THEATRE DEAL IN BRONX.

Last week brought to light a big deal in the Bronx, involving more than \$1,000,000. This was the leasing for a twenty-one years term of a large plot on One Hundred and Sixty-sixth Street and Prospect Avenue, New York, on which will be erected a theatre that will cost \$200,000. Frederick, Gersten & Haer made the lease.

PAYTON SIGNS SPOONERS.

Edna May and Mrs. Mary G. Spooner, who have been playing in stock in New Orleans, La., will be associated with the Payton company at the Bijou, in Brooklyn, N. Y.

NOTICE.

HALF TONE PICTURES in the reading pages of THE CLIPPER will be inserted at these prices:

Front Page Cut..... \$45.00
Double Column..... \$10.00
Single Column..... \$5.00

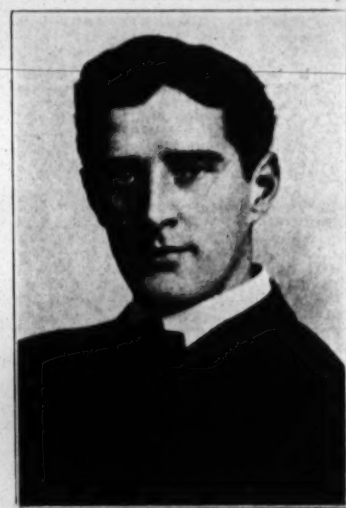
CHRISTY MATHEWSON WRITES A BOOK

The famous "Big Six" of the New York Nationals has just about completed the manuscript of a baseball story for boys of all ages, and it is the promise of his publishers, the R. J. Hodner Co., of New York, that it will be ready for delivery in February.

This will be the first of a series of boys' stories on sports, to be known as The Matty Books. Associated with the father of the fade-away in the preparation of The Matty Books is W. W. Aulick, the sporting writer, who will act as editor of the various publications.

Matty, in speaking of his new position, says he hopes the official scorers won't mark up too many errors against him. "I don't claim to be a Shakespeare in the Literary League," says the old king, "but I believe I've got something to say to the boys that may interest them. I haven't hit on a name yet for this baseball story, and if any of the fans, old or young, think they have a happy title, I'll be mighty glad to hear from them at the office of my publishers, Suite 608, 437 Fifth Avenue. I think a good way to select a title would be to take the one the majority of fans favor."

The story is about a boy who comes to the leading college of the United States from the other end of the continent. He isn't very well off in money, but he has a natural ability for ball-playing, and this brings him something in the end. "Maybe the readers will be able to trace a resemblance between the hero of the book and a certain young player who gets his name in the box score about every time the Yankees play a game of ball. I've written the story just as I have thought it out, and I think the championship games referred to would come out as I have made them come out in the book. Oh, no, I shan't leave baseball myself, just because I've become an author. I'll be in the game as long as they'll let me stay."



JOHN T. PRINCE JR.

Who resigned his position as manager and correspondent of the Western Bureau of THE NEW YORK CLIPPER, Chicago, Jan. 2, 1910, is now business manager of the new Ziegfeld Theatre in that city, where the Viennese Opera Co. is appearing in "The Mousetrap Pedlar." He is also personal representative of William K. Ziegfeld, manager of the theatre. Mr. Prince was connected with THE CLIPPER in the Chicago office for over three years, previous to which he had been a member of the editorial staff of this paper in the New York office for nearly three years. In all, Mr. Prince has devoted over a score of years to the theatrical profession in one capacity or another, and his many friends wish him success in his new position.

SOCIAL AT DRAMATISTS' CLUB.

The first of the Social Afternoons of the American dramatists and composers was held at the new club rooms, 1451 Broadway, New York City, on Monday, Jan. 3, from three to six.

Among those present were: Mrs. Bronson Howard, Mrs. Wood, Mrs. Martha Morton Conheim, Mrs. Rida Johnson Young, Miss Rachel Crothers, Mrs. Margaret Mayo Selwyn, Mrs. Charles E. Doremus, Miss Fairfax, Miss Kate Jordan, Mrs. Parker, Miss Kaplan, Mrs. Chas. Klein, Victor Herbert, Chas. Klein, Joseph I. C. Clarke, Winchell Smith, Lee Dodd, Paul Harris, Dore Davidson, Harry P. Dawson, John J. McCloskey.

The magnificent Bronson Howard library, bequeathed to the club, is now installed, and was much admired by the members present.

"THE BACHELOR'S BABY" FOR LONDON.

Charles Frohman bought last week from Francis Wilson the rights to produce "The Bachelor's Baby" in London and on the continent. The play will be acted by the Dukes of York's Comedy Company in London.

Facial "Make-up"

Irritates Your Eyes, Makes Them Dull, Red and Weak. For Reliable Relief Try Murine, an Eye Tonic.

OH YOU BLONDY

THIS IS THE ONE BIG HIT that is making them sit up and rub their eyes. Read the words and then come in and hear the melody. The result is, you will be tickled to death to use it. We also have a male version. If you can't come in be sure to write for a copy.

FIRST VERSE:
There are naughty men most every now and then,
Who stop to make big eyes at me,
Flirting is not nice, so I'm as cold as ice,
And I just tell them "twenty-three."
But there's one nice man who is so very grand
I'm bound to win him, watch and see.
He looks so romantic and I'm almost frantic
Just to find out what he thinks of me.

CHORUS:
O-o-o-h, you Bio-o-on-dy,
You've made a hit with me-e-e-e,
Gee! I like you, do I strike you?
Oh, you kid, do tell it to me;
Don't tease, oh, please, look at me, do, hon,
You know, I'll go joy riding, too, hon,
O-o-o-h, you Bio-o-on-dy,
You've won a home with me.

SECOND VERSE:
I don't like a man who flirts when'er he can,
Nor one who always wears a frown,
I don't like the kind who always try to find
A girl to love in ev'ry town;
Blondy's just the boy to fill my heart with joy,
The idol of my dreams I've found,
He acts so demurely and he is most surely
Not the kind of man to throw me down.

THE JOS. MORRIS CO.
BROADWAY THEATRE BLDG., 41st and Broadway, New York, N. Y.
ARTHUR LONGBRAKE, Mgr. Prof. Dept.
N. B.—Not boasting, but our big Indian song hit, "SINGING BIRD," is going some. We have a few sets of slides for this song which can be had at \$3.50 per set, express prepaid. Some slides, please remember, and only a few left.

THAT'S WHAT THEY ALL SAY

NEW YORK CLIPPER, 47 West 28th St., N. Y.
Dear Sir: I must tell you what I think of the CLIPPER. Readers of this one-best-advertising-bet know that I MUST think pretty well of it. I have been using its advertising columns almost continuously for the past thirty years. I believe sincerity is best evidenced by one's deeds. I wish it the many, many happy and prosperous New Years its straight-forwardness and merits so richly deserve.
Very sincerely, W. S. CLEVELAND, Manager Prudential Vaudeville Exchange, 1402 Broadway, New York.

Editor N. Y. CLIPPER, New York, N. Y.
Dear Sir: We wish to thank you for the neat manner in which you handled our small advertisement. We also wish to inform you that our advertisement in THE CLIPPER has been a success, as the professionals have written for copies, and some have informed us that the "Trio Waits" is the best they have received this season. We will continue our "ad" in the near future.
Yours respectfully, FINK MUSIC PUB. CO., A. L. Fink, Mgr.

"THE NEW YORK CLIPPER," "New York City."
"Dear Sir: I wish to thank you for all courtesies you have extended to me in the past, also the nice space you gave me in our last ad. We derived great benefit from the same, receiving 257 answers, and still more coming. There is nothing like the old NEW YORK CLIPPER—let her last forever. GEO. L. WEST, Turner Theatre, Boise, Idaho."

NEW YORK CLIPPER. Dear Sir—As a reader of the CLIPPER for a number of years, and ever alert to every improvement in its make-up, I beg to congratulate you on last week's achievement—"Players Past and Present," the best Dramatic Journalism in the land. Yours respectfully, JAMES N. BAGLEY, 405 Broadway, Lawrence, Mass.

P. S.—We received over 500 letters and telegrams to our "ad." in CLIPPER. J. S. GARDNER, Manager Harvey Stock Co.

With best wishes to the dear old CLIPPER for a happy and prosperous New Year, I am respectfully yours, LILLIAN CAVITTE.

THE "RED MILL" CO. HAS A BANQUET.

After a Christmas matinee and night performance at the Jefferson Theatre, Birmingham, Ala., the members of this company went to the Hillman Hotel, in that city, and enjoyed an elaborate banquet given to the entire company and several invited guests, by the owners of the show, Messrs. Emery & Martin. The banquet was "acrimonious" in every respect, digestible in its course, and enjoyable in its good fellowship. The two owners of the show made it a point to be present, and they were royally greeted by the company. Both Messrs. Martin and Emery responded with speeches, and a strain of harmony was noted in the entire proceedings, so as to make it a most memorable Christmas for all present. The banquet was arranged by O. R. Henkel, advance representative for "The Red Mill," and their arrival was one long surprise. The tree was loaded with presents for the "kiddies," all of whom attended the banquet. Following the courses cigars were lighted by the gentlemen and after-dinner speeches made. Besides the speeches by the owners of the show, there were several impromptu speeches made, all of which contained stories which added to the merriment of the affair. Mr. Martin was toastmaster, and he called upon these for remarks: O. R. Henkel, Stanley Friedman, George Coleman, Bert O. Swor, Frank Woods, Otto Koerner, Alvin Laughlin, Carl Hartberg, S. W. Stott, Harry R. McClain, James R. Mills, Mabel de Nordenfjord, Georgia Harvey, Vernece Martyn, Adeline Stern, Bonnie Woods, Helen Tilden, Edith Edwards, Emily Zeigler, Emil Miller, Alexander Roy, the Misses Zeigler, Tilden, Woods, Edwards, Jewell, Von Meter, Adams, Spencer, Textrude, Putnam, Price, Davis, Messrs. Roy, Mack, Sears, Phillips, Howe, Williams, Higgins, Hansome, Thorne, Say, some and Whipple. The Dutch "kiddies" were Clarence and Elizabeth Johnson, Thomas, Jack and Lorine Harrington. "Himself," the bit of the Italian scene with Wood and Swor, was the only absentee, and he had a Christmas all of his own because Swor and Wood saw to it. Messrs. Swor and Wood entertained during the banquet with many original ideas.

DEATH OF OLD TIME BILLPOSTER.

William P. Fay, a pioneer in the billposting industry, and president of the American Billposting Company, died at his home, 212 St. James Place, Brooklyn, N. Y., on Jan. 5. He was instrumental in bringing the immense outside advertising business to its present stage of development. Abraham Brown, manager of the American Billposting Co., said that there were many shows in the country that Fay had been connected with at some time during his life. He was with the first vaudeville enterprise that was tried in America by Harry Williams in Pittsburgh years ago. Mr. Brown said: "In company with Barnum & Bailey, Buffalo Bill, Pawnee Bill and the Ringling Brothers he had visited all parts of the globe. His acquaintance with show people was extensive."

MARK TWAIN SAILS.

Samuel M. Clemens (Mark Twain) sailed for Bermuda on Jan. 5. He spent some weeks there recently, returning to spend Christmas with his daughter, Jean Clemens, at Redding, Conn. She died while he was there. Mr. Clemens denied that his health was in an alarming state. He was simply suffering from indigestion, he said. He may be away for two months.

GILLETTE TO SAIL FOR LONDON.

William Gillette will accompany Charles Frohman when the latter sails for London shortly. Mr. Gillette will witness the opening performance of Mr. Frohman's repertory company at the Duke of York's Theatre, London, and return immediately to New York.



T. M. A. HALL.

The above is a picture of the new T. M. A. Hall, of Denver, Col., Lodge No. 21. This picture was taken at the opening ball given by the Denver Lodge on Thanksgiving night, Nov. 25, 1909.

NEW HAVILAND SONGS.

Billy McDermott is singing two of the F. B. Haviland Pub. Company's songs, "I Want a Girl from a Yankee Doodle Town" and "I'm Awfully Glad I Met You." Mr. McDermott is meeting with big success with these two numbers. Among performers in vaudeville using the Haviland songs are: Fannie Wood and Boys, Mildred Heywood, Miss Gardner, Jane Hood and company, Genevieve Homer, Jack Egan, Alice Jordan and Patti Carney. George Ovey and Louise Homer are featuring "I'm Awfully Glad I Met You," in "A Knight for a Day" Co. This song is the hit of the show. "Love's I. O. U.," the song hit of "Brown of Harvard," was written by Jack Drislane and Geo. Meyer. The new songs for 1910 from the F. B. Haviland Pub. Co. include: "Kerryanna," "Underneath the Monkey Moon," "What's the Use of Saving Money" and "Elsie," all by Jack Drislane and Geo. Meyer.

ALBERT SPALDING'S TOUR OF THE FRENCH PROVINCES.

Albert Spalding is renewing his European triumphs, and his recent tour of the French provinces has been a succession of ovations. The French public has been quick to respond to the charm of this young player, and the light hearted spontaneity in his execution, which does not conceal, however, the vigor of intention and the fundamental soundness of his technical training. In the selection of his programmes he again appeals to the French music lovers, for they are always marked by that indefinable good taste which makes the difference between grace and affectation, and which is so marked a characteristic of this gifted American virtuoso.

FREDERICK WARDE TO MAKE FAREWELL TOUR.

Arthur F. Ward announces that his father, Frederick Ward, will make a farewell tour in 1910, his repertory including a Shakespearean play and one or two romantic revivals or original dramas. Mr. Ward will lecture in Spokane, Wash., next Spring.

"THE LITTLE TOWN OF BETHLEHEM" FOR NEW YORK.

The Ben Greer Players will produce "The Little Town of Bethlehem" at a Broadway theatre. This play of Mrs. Katrina Trask was produced at the German theatre last season, and found favor.

WASHINGTON HEIGHTS TO HAVE A THEATRE.

Last week the Henry Morganthau Company signed an agreement with the Palher Realty Company—Paul Herzog, president—whereby it contracts to sell to the latter company a plot 75x100 feet, on the South side of One Hundred and Forty-fifth Street, New York City, 200 feet East of Eighth Avenue, and to build on the site a modern theatre with a seating capacity of 1,000. Title to the theatre and the plot of ground will be given by the Fall of 1910.

THE HACKETTS DIVORCED.

Judge Blanchard, of the Supreme Court of New York, on Jan. 5, granted an interlocutory decree of divorce to Mary Manning from James K. Hackett. The custody of Elsie, their child of five years, was given to Miss Manning. Alimony was not mentioned in the decree, although it was intimated that a later provision would settle that point.

ONE FROM CENTRAL AMERICA.

In response to his ad. in THE CLIPPER, J. W. Achenbach has received the following communication from Panama: "MR. ACHENBACH, "Dear Sir: "I don't want to seem stingy. I am pleased with material you sent—didn't expect so much, or such good goods. I consider I more than got my money's worth, so enclosed find \$2 as per rate on MSS. J. N. RATTERBER."



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134 E. 17th Street, 226-8 W. 35th Street, 53 W. 11th Street, 224 W. 16th Street, 140 E. 22d Street, New York City.
Apply to JANITORS.

NEW GERMAN THEATRE FOR NEW YORK.
HOUSE TO BE GIVEN UP TO HIGH CLASS GERMAN PLAYS.

There will be a German theatre on Times Square, to cost \$500,000, plans for which were filed last week with the Building Department. The playhouse will be ready by next November. It is to be erected just West of the Lyric Theatre, in West Forty-third Street, about 100 feet from Broadway. The building will be a twelve story office building, which will also have clubrooms, a concert hall, and a roof garden. A syndicate of prominent Germans are back of the project. The architect is Carl Ambrosius, of 5 East Fourteenth Street. Mr. Ambrosius said that he is managing the details of the construction, and that he is interested in the building. He would not tell who else was in the enterprise. The theatre will seat 1,200, and the concert hall will seat as many more. The promoters will make this theatre the home of high class German plays. The entire uses of the building will be German, and it is hoped to make it a real home for German life generally. The cost of the plots of ground was stated to be \$180,000, and the probable cost of the building \$500,000 more.

Lawrence Gets Injunction Against Weber.
Justice Newburger, in the Supreme Court of New York, on Jan. 5 granted a temporary injunction to Walter N. Lawrence, restraining Joseph M. Weber from disbursing any of the proceeds or profits arising from the production of "The Climax," pending a further decision of the court. Mr. Lawrence contended that he was entitled to 40 per cent. of the profits, and that Mr. Weber had been paying himself too large a salary, as manager, about \$35,000 a year. Mr. Weber states that his salary as manager of the seven companies presenting "The Climax" amounts to only \$12,500 per annum, and he claims to be entitled to that sum.

MAY ROBSON CELEBRATES WOODEN WEDDING.
May Robson, who is Mrs. J. Brown in private life, celebrated her wooden wedding night of Wednesday, Jan. 5, at Kingston, N. Y., after the performance of "The Rejuvenation of Aunt Mary." Mr. and Mrs. Brown invited the members of the company and friends from New York to a dinner. The dinner was served on wooden plates. Mr. Robson presented to his hostess a frame bungalow on the Hudson.

BIGELOW RETURNS TO THE FOLD.
Charles A. Bigelow, who recently resigned as chief comedian of Anna Held's "Miss Innocence" company, in Chicago, owing to a personal encounter with Florenz Ziegfeld Jr., has rejoined the company. Bigelow left New York Jan. 4, in order to rejoin the show at Chicago on Jan. 5, after a complete reconciliation with Ziegfeld.

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MOUQUIN'S
6th Ave., bet. 27th and 28th Sts., New York
MOST POPULAR
FRENCH RESTAURANT
PARISIAN CAFE; MUSIC 6.30 TO 1 A. M.

ROLL TICKETS
DON'T USE A STOCK TICKET
5,000 of your own special tickets, perforated and numbered on the roll, for \$1.35; 20,000, \$4.50; 50,000, \$10.00. Cash must accompany the order. Get the samples.
NATIONAL TICKET CO., Shamokin, Pa.

LADY MUSICIANS WANTED
Good sight readers, Atlantic City. Seven months. Open March. Five hours work.
EXPOSITION, care of CLIPPER.

"NEO-GREASE" MAKE-UP PAINT

The only kind that washes off with soap and water (no cold cream necessary).

Does not contain Lead, Mercury, Soda, Potash, or other injurious substances. Not affected by perspiration. Large sticks 35c. (30 shades). Liners 20c. (16 shades). Minstrel Black, Clown White and Creole Paste, 1/4-1/2 lbs., 25c., 40c., and 75c. By mail to all parts of U. S. and Canada. Manufactured and guaranteed by NEO-GREASE CO. Serial No. 24937. Omece, 333 W. 46th St., N. Y. City. Enclose 10c. for box of samples.—Sold by James' Grinith, Kallah, Riker's and Hegeman's Drug Stores. Demonstrated at Muller's Wig Shop, 150 W. 44th St.

THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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Our Terms are Cash.

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Address All Communications to THE NEW YORK CLIPPER, Registered Cable Address, "CLIPPER," New York.

THE WESTERN BUREAU

of THE CLIPPER is located at Room 605, Ashland Block, Chicago, Claude R. Eby, manager and correspondent.

THE LONDON BUREAU

Located at 14 Leicester Street, Leicester Square, London, W. C. Henry George Hibbert, manager and correspondent.

THE BERLIN BUREAU

Located at Mittelstrasse 23, Berlin, Germany, P. Richards, manager and correspondent.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Brentano's news depot, 37 Avenue de l'Opéra, Paris; France; Diamond News Co., 128 Prado, Havana; Manila Book and Stationery Co., 128 Escolta, Manila, P. I.; Albert & Son, 137-139 King St., Sydney, Australia.

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

QUERIES ANSWERED.

DRAMATIC.

S. B. Chicago.—Harry Lauder played his first engagement in Chicago in Orchestra Hall.

E. W. Buffalo.—Most of the dramatic book agents have for stock companies.

G. F. L. Wellington.—1. They pay the agent nothing but a commission. Five per cent. is the usual rate. 2. With few exceptions, yes.

B. C. D. Hamilton.—The parties are not divorced.

J. M. S. Peter.—The first time the Ringling Bros. Circus ever appeared in Madison Square Garden, New York, was in 1909.

J. N.—Address a letter to Theodore Metz, the publisher, in care of THE CLIPPER.

CARDS.

W. M. U. Johnston.—It was a misdeal.

ROBINSON, OF COOPER AND ROBINSON, DISCHARGED.

William Robinson, of Cooper and Robinson, the colored team, who were playing at the Grand, Pittsburgh, Pa., last week, while on a Wylie Avenue car on Jan. 4, was accused of jostling women passengers and talking in loud tones. Capt. Lippert, of the fire department, asked him to cease, and after many words were exchanged, Robinson is said to have hit Lippert on the head with a whiskey flask, inflicting a severe wound. Robinson was arrested, and a charge of assault and battery was returned against him.

At the trial Robinson told a straightforward story, and witnesses asserted that Lippert was the aggressor. The magistrate refused to sentence the performer, and Robinson was allowed to leave upon payment of the costs. Nothing further came of the matter, as the wound, while painful, was not as serious as at first expected, and Capt. Lippert withdrew his charge.

MAKE SICK CORNETT'S CHRISTMAS MERRY.

Joseph C. Browne, a well known cornetist, of Holyoke, Mass., brother of the late "Whistling Tom" Browne, who has been seriously ill the past six months, was the recipient of a pleasing and substantial token of remembrance from Manager Murray, members of the orchestra and all attendees of the Empire Theatre, Holyoke, also the orchestra of Sheedy's Theatre and other musicians and friends on Christmas evening.

The affair was in the hands of William J. Heenan, Jr., a complete surprise to Mr. Browne, who is improving in health, and hopes to resume his old position in the Empire orchestra shortly.

E. P. ROGERS IN CHICAGO.

E. P. Rogers, the popular vaudeville manager, who has been with William Morris for a considerable time, is now located in Chicago, as resident manager of the American Music Hall in that city.

Mr. Rogers is very well liked by people in all branches of the show business, and since he was drafted by Mr. Morris from the Keith & Proctor forces, he has done some excellent work for the new circuit.

DENMAN THOMPSON'S VAUDEVILLE TOUR.

Joshua Whitcomb, in "The Old Homestead," has been packing the Boston Keith house. His every appearance was the signal for continued applause. In the condensed version of the old play he mingled pathos and comedy, and as the curtain descends on Josh praying, the audience goes wild. Mr. Thompson will be seen in New York at the Fifth Avenue, Jan. 24.

RICHARD PITROT TAKING IN EUROPE.

Richard Pitrot sends his regards to Broadway, while en route through Europe on a flying trip. He has been in Vienna for the past two weeks, taking in two shows a day in that city and vicinity. On New Year's Day he left Vienna for Russia.

HARTFORD THEATRES CLOSED FOR SUNDAY.

According to the edict issued by the prosecuting attorney, at Hartford, Conn., theatres must remain closed on Sunday. Oliver C. Edwards has assumed management of Poll's Theatre in that city.

THE MORRIS OMAHA HOUSE.

Wm. Morris' new house, at Eighteenth and Douglas streets, Omaha, Neb., is nearing completion. Mr. Morris will visit Omaha Jan. 26, with Harry Lauder's company.

Red, Weak, Weary, Watery Eyes, Find Reliable Relief in Murine Eye Remedy. Compounded by Experienced Physicians. Conforms to Pure Food and Drug Laws. Doesn't Smart—Soothes Eye Pain. Try Murine for Your Eyes. Ask Your Druggist.

A Glance at Acts New to the Metropolis.

BY HANK.

R. A. Roberts in "Cruel Coppinger."

The first showing in the East of R. A. Roberts' new protean conception, "Cruel Coppinger," was given at the Fulton last week, with a big production of two scenes as the medium for this unusually talented English actor's re-appearance in Greater New York. Mr. Roberts plays seven characters in this piece, and makes his changes with a speed and completeness that is startling. Not only is his face and general appearance changed in each character, but his voice as well. The act is a compact little play, with a well developed, intensely interesting story, and a series of situations that are worked up very cleverly, especially when one takes into consideration the fact that one man does all the work.

Mr. Roberts has taken as his central character Daniel Hester Coppinger, born about 1760, whose daring acts of piracy and unspeakable atrocities sent shudders through the length and breadth of England in 1790. Taking this cruel man as a base whereon to weave a story, and having discovered in his researches at the British Museum that Coppinger believed in the psychological side of physiognomy, the author has shown the duality of the mind in this case, and has made Coppinger a gentle and loving character in one scene, and a bloodthirsty pirate in the next.

The first scene is laid in London, where Coppinger is living as a decent, law-abiding citizen. He loves Kate Ross, daughter of a wealthy shipowner, but the father, knowing his career, prevents the union. Coppinger is next shown in a cave on the Cornish coast, where he has his men posted, awaiting the wreck of a ship that has been led into dangerous waters by false lights displayed by the pirates. Coppinger is as eager as his men for the vessel to dash upon the rocks until he discovers, through the glasses, that Kate and her father are on board. Then he orders his men to keep their hands off of the ship, and when they refuse, he shoots down the leaders and blows up the magazine, the red glare of the burning powder lighting up the dark coast and showing the vessel the way to safety.

This story has been cunningly worked up, step by step, and the stage effects, showing the rock-bound coast and the breakers, with the final blowing up of the magazine, are perfect. The acting of course is the chief effect, and it is remarkably convincing. Mr. Roberts plays the following characters: Paul Lavelle, a gentleman; Captain Coppinger, a pirate; Sir Clifford Ross, a wealthy shipowner; Kate Ross, his daughter; Jolly Bob, a kind officer; Red George, one of the smugglers; Hans Schmidt, Coppinger's henchman. The production is under the personal direction of Harry Lauder. It ran about forty minutes, on the full stage.

Tomita Jiu Jitsu Troupe.

When an audience remains practically to a man for the finish of an act which is a long bill, it is a safe bet that the act in question is distinctly worth while. The Tomita Jiu Jitsu Troupe closed the show at the Fulton last week, and proved to be an offering that was decidedly novel and interesting.

Jiu Jitsu is not new, but its illustration on the vaudeville stage is, and the showing of the different forms of attack and the advantage which an expert in this science has, even when he is matched against a bigger and more powerful antagonist, cannot fail to make its appeal.

Tomita, referred to as the "Professor" in a brief speech made by the lecturer, is a little Jap who is as quick and clever as a twisting and turning as an eel. He first throws his lecturer-wrestler partner about on the mat, and after the showing of various repulses taught by Jiu Jitsu, Tomita and an American girl wrestle in an exhibition of the science, with which the woman may defend herself against attack if she has familiarized herself with the famous Japanese science of defense. The girl mauls Tomita about to the great glee of the audience, but the exhibition is really a skillful one, and there is plenty of appreciation of that fact, too.

As a finish to the act the girl and man assist Tomita pin him to the mat by placing a long pole across his throat, and he frees himself without using his hands, by simply making an eel-like twist and turn. The act was a big winner, running about ten minutes, on the full stage.

John Ford and Company.

It is feeding hour at the Zoo, with the scene laid in the keepers' department, when John Ford and his company play "A Zoo Land," a conception of Sam Ehrlich's. At the American last week the sketch itself proved wobbly on its pins, and it needed John Ford badly. He took things in his own hands from the start and his dancing and general good work interested the audience and in a measure atoned for the foolish affair back of him.

James Kearney played the assistant to How Kille, the headkeeper, and Carroll Dol was Miss Tayke, a visitor. Then there was Venusius, a ferocious lion. The company acquitted themselves with credit. The act occupied the full stage.

Mme. Norma Romano.

Classical selections were rendered by Mme. Norma Romano on Monday afternoon of last week, at the Fifth Avenue, and although her voice was not well cultivated, and there was nothing but praise for her execution, the selections were not received with much warmth.

The numbers were not especially calculated to hit the popular vaudeville fancy, for one thing, and this no doubt contributed largely to the meagreness of the applause. A song from "Traviata" was rendered first, and this was followed by three others, one of which, given in English, was rather pretty. After the Monday opening performance the act was replaced on the bill by Suzanne Roccamora.

COLONIAL, PEERSKILL, FOR VAUDEVILLE.

The Colonial, at Peerskill, is presenting vaudeville and moving pictures. The Cryptic Theatre was re-opened Jan. 3. E. E. Hirsch is the manager, and will present one night road shows.

RICE AND PREVOST PLAY PICTURE HOUSES.

Rice and Prevost, comedy acrobats (Bumpy Bumpy), are new headliners at the People's Vaudeville Co. ten cent vaudeville houses, at a big salary.

WM. MORRIS LAYS CORNERSTONE.

Wm. Morris officiated at the cornerstone laying of the New American Music Hall at San Francisco, 11.

THE RED LISTENER IN EUROPE.

Al. Fields and Dave Lewis have achieved success in Europe, in their new comedy talking act.

Duncan's Colliers.

At the Colonial Theatre, last week, Prof. Duncan's Royal Scotch Colliers, an act which toured this country several years ago, made its American re-appearance, and delighted the big Monday audiences.

There are nine of these intelligent animals in the act, and they are beautiful specimens of the breed. As handled by Prof. Duncan, the animals perform their difficult feats with a seeming blinding for the work, and they go from one trick to another without any hesitation, and receive no words of command or threatening with the whip. They are made to play on an instrument worked on the bellows principle. "The Bluebell of Scotland," getting the tune almost perfectly, while the dog which plays the deep bass creates a little comedy by a delay in striking his notes.

The dogs do the difficult feat of skipping a double rope, performs excellent jumping feats while standing on their hind legs, and one does the remarkable feat of jumping to the top of an ordinary chair and balancing himself there upon his hind feet.

The finish of the act is lively and spectacular, introducing a well appointed stage automobile, with a dog at the wheel, and several other dogs as passengers. An explosion occurs, and the chauffeur dog, in a twinkling, under getting the tune almost perfectly, while the dog which plays the deep bass creates a little comedy by a delay in striking his notes.

Prof. Duncan's present engagement comprises a tour of the P. O. Williams, exclusively. The act runs seventeen minutes on the full stage.

"The Leading Lady."

R. A. Rolfe steps blithely forward holding "The Leading Lady" by the hand and asking public acceptance of her, and at the Bronx last week they seemed to take very kindly to it. The musical numbers proved to be distinctly the best parts of the offering, but as they were pretty in themselves and nicely rendered, "the book" could be forgiven for its antiquated ideas and lame development.

Barbara Allenby, a leading lady, poses as an heiress because her press agent wants her to, and thus fools the Earl of Lancaster. But when the truth finally filters through the Earl's pate he decides that she is "the goods," anyway, and so they are going to be married, and he is as happy as the press agent will let them.

Marguerite Hanley is the leading lady, featured in the production, and deserving of it. She has talent and acquires herself in a manner that must delight an audience as well as Mr. Rolfe. She was prominent in the musical numbers, and helped them considerably, because she has a voice, personal magnetism and enthusiasm.

There were several special winners in the musical line, and the building by the chorus of a portrait in a cabinet, which turned out to be Miss Hanley in the flesh, was a little novelty that went big. If the "book" could be given some sort of edification of life, all would be much more entertaining. Ralph Lyon, Ed. Coleman and Jack Henry were the principals in support of Miss Hanley, and they did well. Of course, the chorus was on deck, too. About half an hour was taken up by the act, on the full stage.

Bessie De Voie.

Being in the public eye just at present, because of her association with the town's millionaires, a certain curiosity attached to the appearance of Bessie De Voie at Hammerstein's last week. It was not justified, however, for she has a weak singing voice and her dancing is not above mediocrity.

Looking rather neat in blue, she made her entrance on the full stage and sang, in a small voice, "If I Only Thought You Wouldn't Tell," a number that has little value. A dance finished this selection, and Miss De Voie recommenced to receive the music in a fairly nimble way. She announced an imitation, and said that as she could not give a vocal one she would try one with her feet. A soldier's walk was then imitated, and as the music recommenced, the closing was made. The act ran about nine minutes, opening on the full stage and closing in one.

Borden, Zeno and Hayden Brothers.

In the olio of Sam Scribner's Big Show, at the Murray Hill, last week, the act of Borden, Zeno and Hayden Brothers was programmed as "Bits of Vaudeville," and it certainly lived up to the description. Dancing, musical instruments, songs and comedy comprised their offering, which met with a fair amount of success.

The dancing scored the hit of the act, and was done by each member singly and by the three collectively. Some novel steps were shown, and the dancing, as a whole, was executed in a lively, graceful manner. Next in favor was the playing of musical instruments. A trio of cigar box violins and two odd-looking clarinets, and the playing of accordions made some music that was pleasing to the ear. The comedy and songs were not of a class that pleased, and should be left out or improved. The act ran about eighteen minutes, opening in one, and closing on the full stage.

The Three McGregors.

The Three McGregors, in a musical act, made their initial American appearance at the Colonial last week, holding the opening position on the bill with credit. They offered an act that steadily improved in interest as it progressed, and the xylophone playing that closed it brought them heavy applause. Cornet playing of fair merit opened the specialty. The act ran about twelve minutes, on the full stage.

"THE FAT MEN'S CLUB."

Jesse Lasky's new production, "The Fat Men's Club," is being organized. Applications from heavy men who want to figure in the new billiard parlor specialty, are being considered by D. M. Jones.

LINDEN THEATRE, CHICAGO, A NEW ONE.

The Linden Theatre, Halsted and Sixty-third streets, Chicago, was opened Jan. 12, with a seating capacity of 1,000. Josephine McIntyre was the feature of the opening bill. It is said the new house cost \$25,000.

GRACE HAZARD ON MORRIS TIME.

Grace Hazard is at Winnipeg this week. She will also play the other Morris houses, at New Orleans, Cincinnati, etc.

LILLIAN SHAW FOR EUROPE.

Lillian Shaw will open on the Moss & Stoll tour next June, opening at the London Hippodrome.

Five Brown Brothers.

Half an hour is a long time for any act to consume, especially in the case of a burlesque show, consequently an especially must crowd in quite some merit to hold the stage for that length of time. The Five Brown Brothers must plead guilty to the charge of keeping the stage for their very own during the above mentioned time, and as the closing feature to the olio with Curly Broadway Gals, at Minor's Eighth Avenue, last week, the boys put a premium on applause. The musical part of their offering is certainly "acca up," and the strongest shown hereabouts in a long time. Their comedy, however, has slipped a cog and needs adjusting.

Four of the boys work straight, appearing in white suits with black braid, while the fifth brother is the comedian, in black face. Cornet playing opens the musical procession, followed by some excellent work on the xylophone. Herbert's "American Phantasy," being the star number on these instruments. A little comedy with an alarm clock, and a row between one of the straights and the comedian, during which the comedian strikes a big dish tray while attempting to "land" on the straight, makes the "humorous relief," but it falls short. When the brothers get some good strong laughing introduction to supplant what they now use as comedy, the act will be a wonder.

The act closes with the quintette playing on saxophones, which is the big feature of the specialty, and one deserving of all the commendatory things that can be said of it. The brothers can play these instruments "down to the ground," and last week they were cheered again and again for their work. "The Buffrog and the Coon" made the biggest hit, but every selection was capital, and the quintette were given a royal reception. The act ran about thirty minutes, opening on the full stage and closing in one.

Dr. Herman.

"The Man Who Tamed Electricity" is the title given to William Hammerstein's latest feature, Dr. Herman, who gave his exhibition at the Victoria last week, and who has been much laughed and applauded. Volta, Resisto and Magneto have preceded Dr. Herman, and the last named of the trio had comedy effects with his act, too. Dr. Herman, however, goes in for elaboration of the humorous in his offering, just as the hypnotists do, and the latter part of his act can be compared to nothing so aptly as the grotesque features of a hypnotic exhibition. Dr. Herman, a robust and rather rotund man of late middle age, who opens his act with a little talk explanatory of electricity, and the uses he puts it to in correcting malformations in human beings. He has, as he explains, several patented arrangements for electrical work on the stage, a couple of them of large size, and after the current is allowed by him to pass through his body, and pieces of paper are lighted by a second's contact with his body, he calls for volunteers in his next experiment.

About a dozen young fellows answer the call, and these are shocked in turn by the doctor, who allows the current to pass through his body, and then by touching his subjects causes them to squirm and writhe in agony, while the audience laughs at their antics. The doctor stands with one hand on the electric apparatus, and crosses swords with his subjects, the touch of the weapon causing his subject to drop his sword and wail. Exhibitions along this line take up the latter part of the act, which was greeted with plenty of laughter and applause. It ran about twenty minutes, on the full stage.

Roattino and Stevens.

A new arrangement for their special talents brought Adelina Roattino and Clara Stevens forward at Hammerstein's last week, the singing of the former member of the team and the dancing of the latter having the best setting as yet devised by them. Special drops are used, and several changes of costume have been made.

Miss Roattino, in Spanish boy's costume, opened with a song that was pretty, but a bit too long. Miss Stevens, also in the garb of the Spaniard, then danced several numbers, and the act was closed by a special drop then showed the deck of a battleship, with the fighting turrets, and Miss Roattino was the natty naval officer, in a couple of prettily rendered songs, "My Old Kentucky Home" getting a big hand. Miss Stevens danced the sailor's hornpipe very nimbly and to much applause.

The close was in one, with a special drop showing the race track, moving pictures of a race being shown, while Miss Roattino sang "They're Off at the Handicap." At Miss Stevens appeared in jockey dress and danced. The offering was greatly liked, and there was plenty of applause for it. About nine minutes were taken up, in two, on the full stage, and in one.

Wilfred Clarke and Company, in "No More Trouble."

A more appropriate title for Wilfred Clarke's act than "No More Trouble" would be "Much Ado About Nothing." At the American last week his wildly improbable and farcical situations were laughed at to some extent, but Mr. Clarke should lose no time in getting something more worthy of his talents. The scene is Richard Pappling's bungalow, and it seems that Richard wants to try a certain freezing fluid invented by a friend, Guy Morton. Guy, Richard's wife and his young stepmother play a joke on Richard by having the stepmother submit to being "frozen" by the fluid, and Guy then tells the unhappy freezer that he has lost the antidote that will restore her to life. Richard sees ghosts, etc., and when the joke is explained to him he gets even by making up as his own father, and frightening his stepmother. The act is a wild collection of "hash."

Mr. Clarke's planer, Dr. Mott, Archie Gillies and Gus Kegan played well. The act ran about eighteen minutes, on the full stage.

GEORGE FULLER GOLDEN GOES TO CALIFORNIA.

George Fuller Golden will leave for Los Angeles as soon as his physician declares that he is strong enough to make the trip. Mrs. Golden will go with him. Mr. Golden has been working recently, and is lagged out, but Mrs. Golden does not think that his condition is in any way alarming.

SOPHIE TUCKER PLAYS RETURN AT PLAZA.

Sophie Tucker will have new songs at the Plaza Theatre, New York, this week, where she is playing a return engagement within four weeks. She has set her foreign bookings back until May. Miss Tucker has received an offer to appear in a new Dillingham musical comedy.

PAULINE SLES MORRIS.

Pauline, the hypnotist, has entered suit against Wm. Morris, Inc., for fulfillment of his contract with that company. He claims eight weeks, at \$2,000 per week.

ENTIRE CIRCUIT CLOSES.

KNOBLAUCH & HERSKIN'S PENNSYLVANIA CIRCUIT CLOSING.

The Family Theatre, Carbondale, Pa., gave nineteen vaudeville performances during week ending Jan. 1, and had capacity audiences each time. During the last turn on that day Manager Oscar W. Althoff received a dispatch from Knoblauch & Hersker, informing him that the house would be dark during week beginning 3.

Since that time announcement has been made that the house will continue dark during the remainder of the season, and that all other theatres in Knoblauch & Hersker's Pennsylvania circuit have been closed indefinitely. The Carbondale attaches were thrown out of employment without warning. During the week some of them secured positions with nickelodeon managers in that city.

It is understood that Messrs. Knoblauch & Hersker's latest order will close their vaudeville houses in Mahanoy City, Pottsville, Hazleton and Chester. The lease on the Carbondale house will expire April 1, after which the building will be enlarged to double its present size. If the new owner, Ruben Cohen, sees fit to carry out the plans thus far made known.

KESSLER NEGOTIATING FOR THE GRAND.

David Kessler, the Yiddish actor-manager, now playing with his own company at the Thalia Theatre, New York, who lost the lease of the above house to Jacob P. Adler, has made an offer to the People's Vaudeville Co. for the lease of the Grand Theatre, New York, for \$35,000. This lease will be only for the theatre proper.

Jacob P. Adler, who sub-leased the Grand Theatre, pays only \$32,000 for the entire building, which has offices and stores. If the deal should go through this week, the People's Vaudeville Co. will build an enclosed roof on top of the building for pictures and vaudeville. The theatre downstairs has a capacity of 2,800, this is a record price for rent for a theatre in the downtown section.

ORIGINALS OF "THE APACHE."

Arthur Dupin, the "father of the Apache," has died in Paris. He wrote stories for the Paris press, and one of his early contributions, entitled "Les Apaches de Belleville," made such an impression on the criminal classes of that notorious Paris suburb that they adopted the name of the redskin tribes.

The fraternity professes a grim sort of affection and respect for M. Dupin, to whom they considered themselves under an obligation. One of their leaders, known as "the victor," was told off to visit Dupin and keep him informed of the happenings in their ranks and furnish him with material for fresh stories.

MORRIS BOOKINGS IN MEMPHIS.

The Tulane, Memphis, Tenn. (formerly the Casino), after having been thoroughly renovated, opened Jan. 3, under new management.

The William Morris Co., Inc., will supply all bookings for the future. The opening week's programme included: J. C. Lewis and company, Bushie Vero, Trio Laredo and company, The Blue Vero, Trio Laredo and company, The Blue Vero, Trio Laredo and company, A. Skatlinell, Joe Alva, and moving pictures.

BESSIE WYNN TO STAR.

From Chicago comes the news that Bessie Wynn will star in the title part of a new musical comedy called "Miss Nobody from Star Island."

Mort H. Singer will give the production at the Princess Theatre, Chicago, about Jan. 23.

KELETTE UNDER MANAGEMENT OF BUSSING.

Harry B. Bussing has taken the management of Kelette, who opens soon for a limited number of weeks in the best vaudeville houses. Mr. Bussing has been connected with the O. K. attraction for the past five years, as business manager. Kelette is said to have one of the best acts of this kind now before the public.

Next season the company will be enlarged, and with a new line of special printing, scenery and equipments, will play the legitimate houses, for which Mr. Bussing is now booking time.

FRED AND BERTHA GLEASON LOSE MOTHER.

Mrs. Elizabeth Gleason, aged seventy years, died at 230 A. St., on Jan. 6, at the Walter Hotel, Decatur, Ill., from acute indigestion and asthma. Mrs. Gleason went to Decatur with her two children, Fred and Bertha, who appeared at the Bijou, week of 27, and was ill only five days. The burial took place in Cleveland, O.

Mrs. Gleason had traveled with her son and daughter continuously for the past twenty-two years, and was well known throughout the profession.

A HARRY LAUDER LUNCHEON.

Not the least of the important functions during Harry Lauder's Cincinnati engagement, was the luncheon given at the Orpheum Cafe by the Caledonia Society. Archbishop Moore, of the Diocese of Cincinnati, was unable to be present, but he sent a remarkably brilliant letter on "Rational Amusements."

JAMES ARMSTRONG TO MOVE.

This well known booking agent will move his rapidly increasing business from the Broadway Theatre Building into new and more commodious quarters in the near future. The dean of vaudeville booking agents will shortly add several additional circuits to his list.

KALINKI IN CANADA.

Lewis Kalinki, formerly treasurer of the Majestic Theatre, Brooklyn, and Lincoln Square, New York, has been appointed treasurer of the Bennett Theatre, Ottawa, Can. Mr. Kalinki started in his new position Dec. 20, 1909.

YARICK AND LALONDA GET ANOTHER GANE CONTRACT.

Yarick and Lalonda, female impersonators, have received contracts to play over the Gane circuit again, opening in February, for fifteen weeks. This act has played around New York continuously for the past two years.

LILLIAN SHAW HELD OVER A SECOND WEEK.

Lillian Shaw came into the Colonial Theatre, New York, on rubber shoes last week. Her success was instantaneous. Manager P. G. Williams has held her over for this week as an extra feature, by public demand.

GORDON AND LEE HAVE NEW MATERIAL.

Madeline Gordon and Milton Lee, singing and talking performers, have put new material in their act. They will open on the Poli circuit next week.

NEW YORK CITY.

VAUDEVILLE REVIEWS OF THE WEEK.

Broadway Theatre (William Wood, mgr.)—The new production, *The Jolly Bachelors*, when it was first given on the road, has taken up the work of reconstruction with the vim and intelligence that characterizes everything he does, with the result that the piece, as shown, is a new thing. It is, for the first time in New York, a thoroughly delightful and entertaining in practically every department. It has its lull and halting moments, too, especially in the second act, but as the opening and the performance ran pretty close to midnight, the cut-outs will be very welcome ones, and what is left should make a first class Broadway "musical" offering. The piece is in two acts and seven scenes, with words by Raymond Hubbell. The scenic equipment is by Arthur Voegtlin, and the entire production was staged by Ned Weyrbaun. The initial production was given at the Hyperion Theatre, New Haven, Conn., on Oct. 12. The plot is not of great dimensions that it interests to any great extent with the various vaudeville propensities of the players, but Mr. MacDonough has given some bright lines as his share of the work. The music is very good. In fact, some of the selections will be played and whistled pretty generally, it seems. Ned Weyrbaun has taken a big chorus of girls, whose average of beauty is high, and has put springs in their heads given them some novel and effective things to do, all in the well known and clever Weyrbaun style, which invariably wins. Vaudeville and music predominate, of course, but as it is capital vaudeville and music, backed up by the lavish production provided by Mr. Fields, it should prove a worthy successor to "The Midnight Sons." The story concerns three young bachelors, who have been so unwise as to fall in love with the same young woman. This young woman is an actress, who, in order to discover a man whose heart throbs for her and not for her money, has disguised herself, and has accepted employment in a drug store. By mistake, she gives a bottle containing poison intended for the villainous doctor, a morning-after rejuvenator. How the three "jolly bachelors" endeavor to find the young man, recover the poison and prevent their beloved lady from committing suicide, is the story of the play. The play is a very clever and effective one, and gives all the charm of her magnetic personality and the attractiveness of her vocal efforts to the part. Miss Fayes' clearness of enunciation makes her songs doubly enjoyable. "Has Anybody Seen Kelly?" was a big number as she rendered it, and she and Walter Percival received many encores for their singing of "Rosa, Rosetta," which is, perhaps, the musical hit of the piece. The play is a very clever and effective one, and gives all the charm of her magnetic personality and the attractiveness of her vocal efforts to the part. Miss Fayes' clearness of enunciation makes her songs doubly enjoyable. "Has Anybody Seen Kelly?" was a big number as she rendered it, and she and Walter Percival received many encores for their singing of "Rosa, Rosetta," which is, perhaps, the musical hit of the piece.

Plaza Music Hall (William Morris, Inc., mgr.)—The new production, *The Jolly Bachelors*, when it was first given on the road, has taken up the work of reconstruction with the vim and intelligence that characterizes everything he does, with the result that the piece, as shown, is a new thing. It is, for the first time in New York, a thoroughly delightful and entertaining in practically every department. It has its lull and halting moments, too, especially in the second act, but as the opening and the performance ran pretty close to midnight, the cut-outs will be very welcome ones, and what is left should make a first class Broadway "musical" offering. The piece is in two acts and seven scenes, with words by Raymond Hubbell. The scenic equipment is by Arthur Voegtlin, and the entire production was staged by Ned Weyrbaun. The initial production was given at the Hyperion Theatre, New Haven, Conn., on Oct. 12. The plot is not of great dimensions that it interests to any great extent with the various vaudeville propensities of the players, but Mr. MacDonough has given some bright lines as his share of the work. The music is very good. In fact, some of the selections will be played and whistled pretty generally, it seems. Ned Weyrbaun has taken a big chorus of girls, whose average of beauty is high, and has put springs in their heads given them some novel and effective things to do, all in the well known and clever Weyrbaun style, which invariably wins. Vaudeville and music predominate, of course, but as it is capital vaudeville and music, backed up by the lavish production provided by Mr. Fields, it should prove a worthy successor to "The Midnight Sons." The story concerns three young bachelors, who have been so unwise as to fall in love with the same young woman. This young woman is an actress, who, in order to discover a man whose heart throbs for her and not for her money, has disguised herself, and has accepted employment in a drug store. By mistake, she gives a bottle containing poison intended for the villainous doctor, a morning-after rejuvenator. How the three "jolly bachelors" endeavor to find the young man, recover the poison and prevent their beloved lady from committing suicide, is the story of the play. The play is a very clever and effective one, and gives all the charm of her magnetic personality and the attractiveness of her vocal efforts to the part. Miss Fayes' clearness of enunciation makes her songs doubly enjoyable. "Has Anybody Seen Kelly?" was a big number as she rendered it, and she and Walter Percival received many encores for their singing of "Rosa, Rosetta," which is, perhaps, the musical hit of the piece.

Victoria Theatre (Wm. Hammerstein, mgr.)—As was to be expected from the very favorable reception accorded here to Dr. Herman last week, and the entertaining quality of his stage performance, his engagement has been extended, and he will, no doubt, continue to interest and amuse the Victoria audiences for some time to come. It is a question if Dr. Herman succeeds in imparting much information to his auditors, regarding the usefulness or powers of electricity, which is the chief adjunct of his act, nor does he state, in a brief descriptive lecture, upon the subject, that that is his purpose, except to demonstrate his immunity from the power of electricity. Dr. Herman's chief value as a drawing card lies in the fact that he is a showman from first to last, and he is wise enough to realize that the average theatregoer seeks amusement, and not instruction. His very showy stage apparatus gives an atmosphere of importance and dignity to the act, but were the act simply to amuse, and not to instruct, the doctor would soon be short of his patients, and his occupation gone. Dr. Herman began his second week, 10, a firmly established success in his way.

This is a very entertaining bill here this week, one of the most satisfactory features being the excellent male impersonations and songs of piquant and dainty Betty King, whose reception on Monday, after an absence of three years, proved, in its cordiality, that her former admirers still and any to her. Miss King makes a very prepossessing appearance in each of the male costumes she assumes, and her crisp and distinct delivery in song renditions is a most agreeable feature with this intelligent audience. Her graceful little dance also accompanies one of her best song numbers, and the audience liked, and applauded it strongly.

Miss Mina Minar, and a company of twenty, in a Parisian terpsichorean and pantomime novelty, entitled "Paris by Night," was given its first performance here Monday. (See New Acts columns next week.)

The glad hand of welcome extended across to the footlights, when the popular Frank Morrell appeared, and after a brief and light reign during his occupancy of the stage, Mr. Morrell was in line form, and it was evident that he had not forgotten that it was the Victoria patrons who had, by their quick recognition of his splendid vocal ability, given him his first start up the ladder of success and good fortune.

Belle Blanche made her first appearance this season, presenting her lifelike impersonations of prominent stage people, some of which were new, and all of them were applauded for their truthfulness and the artistic manner of their presentation.

Frank (Siviers) Oakley, in his original pantomime act, wherein he extracts a deal of fun as a catcher in one inning of a ball game, scored one of the laughing hits of the programme, while the acrobatic work of young Artie Nelson proved a capital aid in making the act worthy of being featured on any bill.

Hibbert and Warren, as black face comedians and dancers, filled their allotted time finely; Wilson, comedy cyclist, started the programme in agreeable fashion; the Flying Martins, who are about the fastest working double trapeze performers ever seen here, closed the show, just ahead of the vitagraph, and their expert feats held the Monday audiences until they descended to the stage, when they were obliged to respond to a demand for a new series of films.

Colonial Theatre (Percy G. Williams, mgr.)—With every seat occupied, and all available standing room pre-empted at the rise of the curtain at the matinee of Monday, Jan. 10, late comers in the house were desirous to witness one of the best bills of the present season here. A debut in vaudeville from the dramatic stage, in the person of Fannie Ward, is the feature of the bill. Miss Ward began what is to be a limited engagement in vaudeville, in a tableau version of "Van Alstyne's Wife," a play, by Lee Arthur and Forest Halsey. In the playlet, in which she is very capably supported by an excellent cast of six people, Miss Ward held the attention of the Monday audience, and scored a pronounced success. (See New Acts columns next week.)

Other excellent acts on this week's bill include: "The Leading Lady," with Marguerite Clark and a company of ten, in their first production here, which was very favorably received. (See New Acts columns of this issue.)

Stuart Barnes was unable to appear, owing to a sudden attack of illness, and a new act, which is also appearing at another theatre this week, filled Mr. Barnes' position on the programme, scoring strongly in his well liked monologue; Lillian Shaw (second week), in dialogue songs; Tom Edwards, English ventriloquist; Spaulding Bros., a comedy, in their comedy and acrobatic sketch, "The Continental Waltz"; Sadie Jansell, comedienne; the Village Choir, in songs of harmony, and the vitagraph.

Academy of Music (E. F. Van Dusen, mgr.)—May Robson opened a two weeks' engagement in *The Rejuvenation of Aunt Mary* Jan. 10. A large audience was present at the opening performance, and thoroughly enjoyed Miss Robson's delightful work as Aunt Mary. That the play has not lost any of its popularity was attested by the frequent applause. A capable company assisted the star. The cast: Betty Burnett, Faye Cusick, Chester, John McMahon, Richard, Nina Saville, Joshua, Harry Cowley, John Watkins Jr., Jack Storey, Robert Burnett, Arthur Deering, Mitchell, Paul Decker, Aunt Mary Watkins, May Robson; Mrs. Daisy Mullens, Lotta Blake; Megawake, Boy, Harry Stokes, Lester Waller; James, George F. Hall; Maid, Josephine Daly; The Girl from Kalamazoo, Grace Morse.

New York Roof Garden—This resort, which is given over to vaudeville and moving pictures for the present, continues to do a nice business.

Miner's Eighth Avenue Theatre (J. H. Lubin, mgr.)—*The Usy Corner Girls* is the attraction for the current week. Next week, the Jolly Girls, with Jack Johnson.

Huber's Music (Geo. H. Huber, mgr.)—In the curio hall the main attractions are: The Gaslers, Prof. Campbell and Mile. Electric, in a thrilling death-chair act; and Giovanni's birds. The theatre shows: Glat and Rose's Octoroon (instinctive); Will Smith, Doll and Burden, and Babe McVay, in character imitations, as the stars.

Metropolitan Opera House—At this house: *La Boheme*, Tuesday night, Jan. 4; *Tosca*, Wednesday, which marked the debut of Mme. Jane Osborn-Hannah, an American singer; *Otello*, 6; *La Gioconda*, 7; *Die Walkure*, 8 (matinee); *Madama Butterfly*, 8 (night); *La Boheme*, 10.

Astor Theatre (J. L. Buford, mgr.)—"Seven Days" began its tenth week Jan. 10.

Low Fields' Herald Square Theatre (Harry M. Hyams mgr.)—*Jew Fields*, in "Old Dutch," began his eighth week Jan. 10.

Unique Theatre (E. E. Wolf, mgr.)—Motion pictures and vaudeville.

Dewey Theatre (Wm. H. Fox Amusement Co., mgr.)—Motion pictures and vaudeville.

Bijou Dream (Union Square)—Motion pictures and illustrated songs.

Cosmo (W. L. Rowland, mgr.)—"The Chocolas Soldier" began its fourth week at this house Jan. 10. The one hundred and fiftieth performance occurs Wednesday night, 12.

American Music Hall (William Morris, Inc., mgr.)—The principal feature on the bill for the current week is "Ma Gousse," a one act play, given for the first time in New York on Monday afternoon. The play was written by Yves Mirande and Henry Cain, and the music by Franz Lehár, of "The Merry Widow" fame. The story tells of a party visiting a dive in the slums of Paris. There is a woman of the streets, her lover and her protector. These three quarrel, and the protector stabs the other man. When the slumming party have gone, it turns out that the excitement had all been arranged by the guide, with the assistance of a company of players. During the action songs are sung and "La Danse Noire" given. The dance was of that class associated with the underworld of Paris, and was somewhat fascinating as danced by Gaston Silvestre and Mile. Edme Mollet. The music was pretty but not great. The play was liked, but the audience did not grow enthusiastic. (See New Acts next week.)

Tudor Cameron and Bonnie Gaylord again scored one of the successes with their good work in "On and Off the Stage." The usual laughs were drawn by the quarrel, and the songs and acrobatic dancing pleased as usual. Again Tambo provided a novel act, and the two while each hand and foot spun their tambourines. (See New Acts next week.)

The Empire City Quartette have not lost any of the popularity gained on former visits. They were shown by their reception at their opening, Harry Cooper gained many laughs with his comedy efforts, and the new songs proved successful. "Cotton Town" and "Good Luck Mary" were featured.

One of the best animal acts in vaudeville is that of Barlow's ponies and dogs. They went through a list of clever tricks and wowed enthusiastic applause. The feature was the somersault of a dog while on the bare back of a pony.

Ed Latell came on wearing an elongated stopper hat and carrying a "Dull Care" dress suit case. He gained interest at the start with a North pole joke. He made music, and then through a stone-topped table, he was encased, and played some melodies on the banjo after a little conversation. The comedy with the hat during the playing of strings of shellbells drew laughs. The act went well.

Lamb's Menikins gave some interesting novelties, which included black act, ring work, a song and dance, an Indian war dance and a serpentine dance. All these were shown on a miniature stage, as was a pretentious moonlight scene on the Swanee River, during which the song was sung.

The Dean Edsall company presented a sketch, "The Two Rubies," that gained many laughs by showing the complications that arise from a mistake in identity. (See New Acts next week.)

Herbie Fowler had a good selection of songs which he sang in good voice and with plenty of life.

The Dancing Mitchells pleased with some dancing, which showed grace and skill. The Bennington Bros. went through a list of gymnastics in an easy, graceful manner and scored well, although the opening number on the bill. Motion pictures closed the show.

New Amsterdam Theatre (Malcolm Douglas, mgr.)—There is melodrama, and several other features, in the new production of Rex Beach's novel, *The Red Rover*, which was shown at this house for the first time in New York on Monday evening, Jan. 10. It is in four acts, and tells a rather interesting story, in an entertaining way, in spite of the fact that there is a great deal of material in it as a Third Avenue melodrama. Mr. Presbury has tried to crowd into his stage story as much of Beach's novel as he could, and the result has been a series of unnecessary melodramatic bits, which have been left out, for they do not help the story. However, there was a certain grip about the piece that could not be denied, and the opening night audience gave it close attention, and played some melodies on the scene of the story, and the inherent feeling of the whites against the redskins serves as the pivot for the plot. The drama begins in the store-room of John Gale's trading post on the Yukon. Gale has married a squaw by whom he has had children, and a white girl, is with him, and Lieut. Burrell, whose company comes to the post, falls in love with this girl. Poleon, an old half-breed, and Rummion, a gambler, are also in the post, and the latter is down on Burrell's list for arrest, and the squaw wants Gale to kill the officer. Burrell asks Necla to become his wife, but is informed that she is a half-breed. All is explained in the next scene, when it is shown that Necla is the daughter of Stark, who married the woman that Gale loved and who finally killed this woman. This is the crime for which Gale is wrongfully accused. Necla and Burrell are brought together happily, and all ends well. Theodore Roberts, as Gale, gave a well drawn and consistently sustained characterization, and made the "boss" of the post a commanding figure. He gave in this role one of the strongest bits of character drawing he has ever shown, and made a personal success of enviable proportion. Florence Rockwell played with success the role of Necla, a part which was not beyond her rather limited talent. James B. Durkin made a manly part of Lieut. Burrell, and showed the intelligent and forceful acting in it he carried it to pronounced favor. Alphonse Ethier, well known in town through his former stock and bond dealings, and his part in the play, made the part of Poleon, through a most interesting one. W. S. Hart, whose "bad man" acting has become well known here, was Stark, and he was typical in every way of such a character. The entire company was good, and the staging effective. The cast: John Gale, Theodore Roberts; Altona, Abigail Marshall; Mollie, Rosalind Ziegler; John, Harold Ziegler; No Creek Lee, Guilio Socola; Necla, Florence Rockwell; Capt. Burrell, U. S. A., James B. Durkin; Poleon, Lieut. Alphonse Ethier; Rummion, John Pierson; Dan Stark, W. S. Hart; Corporal Thomas, J. H. Greene.

Fourteenth Street Theatre (J. Wesley Rosenquest, mgr.)—The vaudeville bill for week beginning Jan. 10, includes: Roberts Allen, Henry Comerford, and the Great Hugo, in feats of juggling; Max and Bertha Monroe and company, in a comedy sketch, entitled "Make a Wish"; Arlington and Helston; Rash Lang Toy and company, Chinese illustrations, and Jack Briscoll. Moving pictures continue to fill the daily programme.

Grand Opera House (John H. Springer, mgr.)—Robert Hilliard, in *A Fool There Was*, opened a week's engagement Jan. 10. Next week, "The Harvest Moon."

Atman's Grand Opera House (Framers Sons, mgrs.)—The Atmans, European clowns, and their dogs; the Rodgers, singing and dancing; Robinson Trio, colored comedy; Rita Abold, operatic vocalist (first appearance in America); John Campbell, interpreting classical directors and composers, and new pictures this week.

Grand Street Theatre (Marcus Loew Co., mgrs.)—Vaudeville and moving pictures in three day instalments, draw big houses.

Olympic Theatre (Mauri Kraus, mgr.)—*The Olmiger Girls*, with Ed. Lee Wrothe, is the attraction here this week, with Folies of New York and Paris to follow.

Greenwich Theatre (Daniel Frohman, mgr.)—*Greenwich*, in "Penelope," commenced her fifth week and last fortnight Jan. 10.

Bijou Dream (Twenty-third Street)—Motion pictures and illustrated songs.

Keith & Proctor's Fifth Avenue Theatre (G. E. McCune, mgr.)—Nat Williams, self-styled "marathoner of mirth," now comes forward with the sad tale of "Hortense's Summer Adventures," which is number something in his series of Hortense talks. "Truck 6" has waded into every conceivable thing in the line of trouble during the outdoor season, and Nat knows just how to spin the yarn about her in order to get the best fun out of it. The man who writes Williams' material is keeping up the fast pace he set with the first Hortense conceit, and if he keeps it up Williams can get out a regular Billy Baxter kind of a book about Hortense after a while. The parodies which came after prolonged and loud laughter over the "Truck" were in the "Happy Tramp's" best vein, and the audience on Monday didn't want him to depart.

Louis Simon Trace Gardner and company never seem to miss a single trick with "The New Comedian," and the lines which got the big laughs in days gone by are just as good for the big laughs now.

A boy who is called immensely in his work is the slim Laddie Cliff, who talks and sings about his father. When Laddie first tripped across a metropolitan stage he was very young, and he was not quite so sure of himself as he is now. At present, however, he gets into his songs with a vim, and every line counts. His funny little twists in his odd little dance steps got the laughs on Monday, and Laddie was a hit from the drop of the hat. The sad part of it is that he gets a little into the "blat-at-times," which he doesn't need to do, any more than does any other clever performer.

The Six Musical Nosses have an instrumental and singing act that is a star, in "A Gait Day in Old Seville." They have a beautiful stage set, rich looking and picturesque costumes, and a series of arrangements in presenting their music, both vocal and instrumental, which is delightful. The act was voted exceedingly neat and entertaining on Monday (see New Acts next week).

Barry and Wolford, with their special act and their bright line of talk and songs, ran plumb into a big success, and were not averse to meeting it in head-on style. They never stopped for breath, and the laughs were many, too. A line or two in their songs need cutting out, however, and the management should lose no time in chopping it. "How" material doesn't belong on Broadway.

The Dixie Serenaders, four men and two girls, all colored, gave a spirited first part and a bright little flash of the minstrel semicircle arrangement in the latter part of their act. The two end men were especially clever, but all were worthy of praise, and the specialty went big.

Cliff Berzack's Circus, with "Maud He-Haw," the undrilled male and the pony and donkey, was the same big laughing number, and the house was in an uproar. Berzack can be depended on to give a rousing closing number to any bill, and the act is the most reliable of the kind in the city.

Wentworth and Vesta, in their excellent acrobatics, assisted by the dog, "Teddy," woke the crowd up in great style, and made things much easier for the ones who came after them.

Daly's Theatre (Sam S. & Lee Shubert, Inc., mgrs.)—This enterprising firm of theatrical managers gave Marguerite Clark her first opportunity to appear here as a full-fledged star, when, with William Morris as a "musical" sidekick, she presented a musical comedy, *In the King of Cadonia*, a musical comedy, in two acts, at this theatre, on Monday night, Jan. 10. It is a musical comedy, originally of English extraction, and was played at the Prince of Wales Theatre, London. Sidney Jones wrote the music, and the book and lyrics are by Frederic Londale, Adrian Ross and M. E. Bourke. There are also incidental musical numbers by Jerome Kern. The piece has been subjected to a process of "Americanization" in rehearsals. Its plot concerns the frequency which the people of Cadonia have of changing sovereigns, and the consequent extreme uneasiness of its crown prince, Alexis, the King of the world, discovers a plot to assassinate him on the day of his coronation, and disappears forthwith. Disguised, he meets the Princess Marie, daughter of the Duke of Alaska, and her presumptive to the throne. The princess is delighted to learn that the king has resigned his throne, but the duke dreads to mount the unsteady throne, and is terror-stricken. At this stage the king mixes with the conspirators against his own life, and becomes so popular that when he finally ascends the throne the plotters disband forever, and pledge their allegiance. "The King of Cadonia" is one of the brightest musical comedies of the season, and in many a season, it is prettily staged, with costumes and excellently well acted by a splendid cast in its entirety. Marguerite Clark was delightfully sweet as the princess; Wm. Morris, as the Duke of Alaska, again proved his worth as a capital comedian; Clara Palmer, as Militta, gave evidence that she is rapidly approaching the stellar ranks; Robert Dempster, as the king, who delighted in the freedom of juggling *incognito* with his own subjects, did the best work of his stage career; William Danforth, as Bran, did an excellent bit of comedy work, and opportunity was given several others of the company to appear in character, which fitted them well. Funfulness abounds in the new production, and its catchy airs are likely to become popular. There are many pretty girls in the choruses and ensembles, and the production was finely received by a very large audience.

The cast in this production: Marguerite Clark, William Morris, Robert Dempster, General Bonaki, Albert Grant, Captain Laski, Melville Stewart, Lieutenant Jules, Donald Buchanan, Lieutenant Salford, William Davis, Fanny D. L. Warner, Clara Palmer, Clara Bonnell, Bran, William Danforth, Barber, Vincent Dusenberry, Militta, Clara Palmer, Stephanie, Mabel Weeks, Duchess of Alaska, Resale, Tanabell; Natine, Addie Marze; Wanda, Edna Broderick; Ottoline, Carolyn Armstrong; Princess Marie, Marguerite Clark.

Criterion Theatre (Charles Frohman, mgr.)—Francis Wilson began his third week in "The Bachelor's Baby," Jan. 10.

Lyric Theatre (Sol Manheimer, mgr.)—"The City" commenced its fourth week Jan. 10.

Savoy Theatre (Frank McKee, mgr.)—"The Commanding Officer" began its third week last week Jan. 10. Henry Miller, in "The Faith Healer," is announced for Wednesday, 10.

Wallack's Theatre (Charles Burnham, mgr.)—"A Little Brother of the Rich" commenced its third and last week Jan. 10. F. B. Warner, in "A Little Brother of the Rich," is announced for Tuesday, 18.

Gaiety Theatre (J. Fred Zimmerman, mgr.)—"The Fortune Hunter," with Jack Barrymore, began its nineteenth week Jan. 10.

New Theatre (Winthrop Ames, mgr.)—"I Pouches and the pantomime, *L'Histoire d'un Pierrot*, were given Thursday night, Jan. 6. Don Pasquale and *L'Histoire d'un Pierrot* 7. Don and The Nigger were the other offerings of the week ending Saturday, Jan. 10.

Manhattan Opera House (Oscar Hammerstein, mgr.)—At this house: *Lucia di Lammermoor*, Wednesday night, Jan. 5; *Faust*, 7; *Thais*, 8 (matinee); *Il Trovatore*, 8 (night); *Aida*, 10.

Liberty Theatre (J. W. Mayer, mgr.)—"The Fires of Fate" commenced its third and last week Jan. 10. "The Arcadians" is announced for Monday, 17.

SCENERY

FOR SALE-TO LET
Portable Stages and Scenery for parlor theatrics, churches, schools and college amateurs. Theatricals supplied. Scenery for Moving Picture Theatres. Write for pamphlet. Scenery and properties bought, sold and exchanged. TOM CREAMER, Murray Hill 5855. New York.

Globe Theatre (Charles Dillingham, mgr.)—This newest of New York's theatres was dedicated to the public Monday night, Jan. 10, with Dave Montgomery and Fred A. Stone, in *The Old Town*, as the attraction. It also marked Mr. Dillingham's bow as the manager of a New York theatre. The piece, which is in two acts, is by George Ade, with music by Gustav Laders, and it was seen on the above date for the first time in the metropolis. It is a musical hodge-podge, with just the suspicion of a plot running through it, but as it is only intended as a vehicle for the exploitation of Mr. Dillingham's clever joint stars, it may prove sufficient for their purpose. It cannot be said, however, that it is nearly as meritorious as other vehicles in which these stars have appeared, as it depends upon their specialties and those of some of their company for its principal interest. Henry Clay Baxter and Archibald Hawkins, his manager, start out from a Western town, with a circus, but they stand in St. Augustine, Fla., and easily send their way back to the old town where the Hon. Dike Blaweth is running for United States Senator, and through their aid he is elected and they win his niece, with whom they are in love. The two stars of the show, and their specialties, and their many disguises enable them to introduce their specialties. Mr. Stone upheld his reputation as a funmaker, his grotesque dancing and antics proving as funny as of yore. In the last act he introduced a specialty which, as given by him, is new to the local stage, and was a surprise to his many admirers. In it he used a lasso while he danced, and proved himself to be an adept in the use of this cowboy toy. He did many of the feats which other performers have shown us with the lasso, and as a finish he gave an eccentric dance while whirling the lasso, stepping in and out of the rope circle all the time, keeping in perfect time with the music and never missing a step. It was really a remarkable exhibition and one which is likely to give "The Old Town" some popularity. Mr. Montgomery does his full share of the entertaining, and with his partner does several excellent specialties. Ethel Johnson was capital as Gustina Jimpson, a Swedish maid. She sang two songs in Swedish dialect excellently, and did some dancing out of the ordinary, and well worthy of the recognition she received. The Hengsters did some pretty dancing. Claude Gillingwater, as the Hon. Blaweth, a newly rich man, was good. The choruses were excellent, and the costumes were remarkable for richness and harmony of color. The Scotch number was particularly attractive, and the Japanese number, in which Mr. Montgomery is assisted by a large chorus, is very effective. As a production it is one of the showiest in which this clever pair have appeared under Mr. Dillingham's management, and there is little doubt that they will stay their full allotted time at this house. The cast in full: Henry Clay Baxter, Fred A. Stone, Archibald Hawkins, Dave Montgomery, The Hon. Dike Blaweth, Claude Gillingwater, Ernestine Blaweth, Allene Crater, Caroline Bristol, Flo Hengler, Diana Bristol, May Hengler, Gustina Jimpson, Ethel Johnson, Leota Von Up de Graff, W. J. McCarthy, J. Darrell, Emily, Lyndon Law, Jim Flanders, John Hendricks, Ethel Trotter, Shirley Kellogg, Donald Macintosh, Claude Cooper, Angus Dunfries, Fred Perkins, Fawcett Smith, Shirley Kellogg, Seamus Wallace, Alice Nathaniel Green, Gwendolyn Hamenway, Alice Belza, Sylvia Luggs, Eloise Reed, Florence Etherington, Genevieve Reed, Marie Swift, May Hopkins, Janet Spangle, Clementine Dumas, Margaret Dwyer, J. D. Dwyer, John Dwyer, Charles Mitchell, Mons. De Vaux, Harold Russell, A. Vision, Constance Eastman; Mortimer, Harry Lillford. The hapsies specialty and dances were given by the original English Pony Ballet, consisting of Beatrice Liddell, Dorothy Marlowe, Ada Robertson, Elizabeth Hawman, Louise Hawman and Seppie McNeil. The house is one of the prettiest in the city, and one of the most comfortable. From every seat in the house a good view of the stage can be had, and it is safe to say that in the seating arrangement no theatre in the city equals it. The pitch of the orchestra floor becomes more comfortable as the audience gets further from the result that any one sitting in this part of the house can easily see over the heads of those in front. The theatre is copied after the original Globe Theatre at Backside, London, and has been built after the Italian Renaissance style of the sixteenth century. The color scheme combines old gold, blue and ivory, while the hangings are of rose du Barry.

Stuyvesant Theatre (David Belasco, mgr.)—"The Lily" began its fourth week Jan. 10.

Empire Theatre (Charles Frohman, mgr.)—Maude Adams, in "What Every Woman Knows," commenced her third week last week Jan. 10. Charles Wyndham and Mary Moore are announced for a limited engagement, in repertory, 17. "The Mollusc" will be the opening offering.

Mudson Theatre (Henry B. Harris, mgr.)—"The Next of Kin" began its third and last week Jan. 10. William Collier, in "A Lucky Star," is announced for Thursday, 18.

Harriek Theatre (Chas. Frohman, mgr.)—Olla Skinner, in "Your Humble Servant," began his second week Jan. 10.

Comedy Theatre (F. Ray Comstock, mgr.)—Laurence Irving and Mabel Hackney, in "The Affinity," began their second week last week Jan. 10. "The Watcher" is announced for Monday, 17.

Hackett Theatre (Wm. F. Muenster, mgr.)—Dustin Farnum closed his engagement in "Cameo Kirby," Saturday, Jan. 8. The house is dark till 12, when Andrew Mack, in "The Prince of Bohemia," is announced.

Yorkville Theatre—Motion pictures and vaudeville are doing well.

Maxine Elliott Theatre (Ralph Long, mgr.)—Forbes-Robertson began his fifteenth week in "The Passing of the Third Floor Back," Jan. 10.

Fair Theatre (F. E. Samuels, mgr.)—Motion pictures and vaudeville.

Kiekerbocker Theatre (Harry G. Somer, mgr.)—"The Dollar Princess" began Jan. 10 its nineteenth week.

Lincoln Square Theatre (Charles Ferguson, mgr.)—Good programmes, consisting of moving pictures and vaudeville, continue to draw good business.

New York Hippodrome (J. B. Fitzpatrick, mgr.)—The nineteenth week of "A Trip to Japan," "The Ballet of Jewels" and "Inside the Earth," began Jan. 10. The usual strong features continue. The two thousand two hundredth performance was given night of 5.

Belasco Theatre (David Belasco, mgr.)—"Is Matrimony a Failure?" began its twenty-first week, 10.

New York Theatre (Louis F. Werba, mgr.)—"The Man Who Owns Broadway" began its fourteenth week Jan. 10.

Comedy (Max Oberndorf mgr.)—Motion pictures and vaudeville.

Weber's Theatre (Jos. M. Weber, mgr.)—"The Goddess of Liberty" commenced its fourth week Jan. 10.

Harlem—West End (J. K. Cookson, mgr.)—Dustin Farnum, in "Cameo Kirby,"

Under the Tents.

Home, Sweet Home Notes.

Concerning the Sun Brothers' Shows.

Gerlach and his crack-a-jack band of twenty musicians, with their best ability, rendered the popular strains of "Home, Sweet Home" at Lake Butler, Fla., Jan. 5, at the conclusion of the night performance of the Sun Brothers' Shows. It signified the termination of the eighteenth consecutive season of the Sun Brothers' Shows. The company traveled and exhibited in twelve States, traveling 11,000 miles. The tour lasted forty weeks. Season opened March 31, at Macon, Ga. Throughout it was a pleasant season for all the people with the exception of the perfect harmony prevailed in all departments of the show, and the result was a successful handling and issue of everything about the outfit.

Very little sickness, and no accidents happened. No fatalities occurred. No blow-downs or freshets were encountered. All of the bosses were men of brains and unusual ability, and the show was always up early and on the train at a seemingly hour.

The performers and attaches departed for various centers. Mr. and Mrs. O'Dale will spend their vacation at St. Augustine, Fla., remaining there until the show opens the season in March. The Ceyne Troupe, Nat Goetz, William Connors, Keno and Hildera, and Wiley Ferris and Son will all play dates, having secured good time on the better vaudeville circuits. Misses Ruby and Pearl Clark and Miss Wenzel leave for their respective homes in Tuscaloosa, Ala., and Reading, Pa. Mr. and Mrs. H. L. Gillespie, Pa., will remain at the Sun Brothers' Shows, and the rest of the performers will remain at Macon, practicing new acts for the coming season.

Work at the Winter quarters will start at once, and the new show will be shipped into first class shape. Several new cars will be added to the train. Following the usual policy of the show to make it better and more meritorious each season, the Messrs. George and Peter Sun are engaging a programme of acts that will surely make the show stand out in the limelight as the best of the good two ring shows. Much new paraphernalia will be used, and several animals to the Wild West department will be added attractions. The last three weeks of the season just ended were spent in delightful Florida. With the exception of three days of rather chilly weather, it was balmy and pleasant daily. At West Palm Beach, on Dec. 24, the people with the show enjoyed bathing on the beach. Christmas Day was spent at Miami. An elaborate Yuletide dinner was served by the management. Everything of worth was served, and all who participated pronounced it the finest ever.

Prof. Charles Gerlach will again direct the band, making his fourth season with the show. All of the members of the 1909 season have signed for the coming tour. The band will be augmented with five more men, making it one of the strongest traveling tent bands. Mr. Gerlach will rest at his home, Buffalo, N. Y., and will devote his time to finishing the libretto for the new musical comedy being arranged for George T. Boyd, the eminent exponent of feminine stage characters. The title of the new vehicle will be "The Cook Lady." The tour will open in September at Harrisburg, Pa. Mr. Boyd will remain with the Sun Show until that time as the special vaudeville feature of the concert entertainment.

Starrett's Circus at the Produce Exchange.

Mr. Starrett, in conjunction with the members of the Produce Exchange, gave a Christmas feast to five thousand poor little children in the Exchange Building, Beaver Street and Broadway, on the afternoon of Dec. 31. At one o'clock the children were given the show for the exchange to close business for the year, and the floor was cleared at once. Mr. Starrett then took charge of the building, and in less than an hour had transformed the largest business floor in the world into a circus. The regular circus seats were put up, and the usual ring was placed in the center of the floor. It was a beautiful, clear day, and the poor little folk, who were to be the guests of the exchange, began to assemble at eleven o'clock on the front steps. They were the very poorest in the city, and they received their tickets from different charitable organizations appointed by members of the exchange. At two o'clock the little folks were admitted. It was a grand sight to see the brokers carry the poor little tots in their arms, as there were over 180 little ones from the Home for Cripples, half of whom could not walk, and were carried in to their seats. At two-thirty the band started the circus. Mr. Starrett had all his horses, ponies, dogs and monkeys on hand. Howard S. Starrett Jr., who was working one of the acts on the United time, hurried to the exchange to help in his part of the circus. He was assisted by Marion, and Eddy, who delighted the little people, many of whom had never seen a clown before. They applauded the horses, ponies, dogs, acrobats and funny mimes. After the performance they were given a basket, containing toys, candy and fruit, and each mother received a basket containing a chicken dinner for ten persons. Edward Williams, who has charge of Mr. Starrett's ring stock, did his part by taking the stock up on the elevator to the main door. The circus arrived back at Winter quarters at 7:30 p. m., crossing the Brooklyn Bridge. All the animals seemed to realize that they had done a good deed and made many little hearts happy. Mr. Starrett was presented with a loving cup by the members of the Exchange.

The Robinson Shows.

The John Robinson Ten Big Shows, combined, will have fifty-two cars the coming season. The show will be enlarged in all departments. A herd of twenty-two elephants, the spectacular of "King Solomon and Queen of Sheba" will have 500 people in the production, special scenery and electrical effects. A Wild West show will be an extra feature, with 150 cowboys and riders of all nations. A large consignment of animals will arrive here next week from Carl Haggenbeck, of Germany.

Buffalo Bill's Granddaughter Marries.
Clara Boal, the nineteen year old granddaughter of Col. William F. Cody, was married to Franklin Hamilton Benn, of London, at 11 o'clock on Wednesday morning, Jan. 5, in Trinity Chapel, New York City. They were married by the Rev. William H. Vibbert, vicar of the chapel.

Col. Cody came to New York from the West on Tuesday, Jan. 4, to see his granddaughter away. His wedding party was limited to relatives and a few friends.

BOBBY FONTAINE'S Railroad Show will open in April. Andrew Bailey, of Clinton, Mo., will have charge of the workings, bosses, etc.

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HAVING PURCHASED THE

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84 BAGGAGE HORSES, 34 HEAD OF RING STOCK, AS FOLLOWS

THREE FINE BARBACK HORSES, FOUR HORSE ACT "BLACKS," FOUR HORSE ACT "GRAYS" in both of the FOUR HORSE ACTS are principal. Hurdle and Two Horse Carrying Acts, Four High School Horses, Chariot Team, Flat Race Horses, Roman Standing Teams, Trick Mules, Trick Ponies, Performing Horses, etc., etc. FOUR ELEPHANTS, SIX LIONS, TWO TIGERS, One Jaguar, One Spotted Hyena, One Leopard, One Puma, One Black Leopard, One Llama, One Nylghau, One Riding Monkey, One Russian Bear, Monkeys, Birds, etc., etc. TWO MAGNIFICENT BAND WAGONS, ONE ELEGANT CALLOPE, these three wagons built within four years. 14 Animal Cages, Ticket Wagon, 36 Baggage and Tablest Wagons, Racing Chariots, Trick Wagons, etc., etc. 10 FLAT CARS, SIX STOCK CARS, FIVE SLEEPING CARS, ONE PRIVILEGE CAR, TWO ADVERTISING CARS, Runns, Chocks, etc., etc.

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A Complete Set of Bolte and Weyer Lights, from 8 to 18 Burners, including Beacons, Searchlights, Torches, etc. Harness for 84 Horses, Trapping, Saddles, Wardrobe, etc. 48 Lengths Blue Seats, 12 tier high; 22 Lengths of Reserved Seats, 10 tier high; 150ft. Round Top Canvas, with Three 50ft. Middle Pieces; One 70ft. Round Top, with Three 40ft. Middle Pieces; One 60ft. Round Top, with 30ft. Middle Piece; Four 30x60 Horse Tents, Fe d Troughs for same; One 40x80 Dining Tent, One 18x24 Cook Tent. Complete Outfit for feeding 300 people, all Poles, Blocks, Falls, etc., for all Canvases, Tools and all material that go to make

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JOSEPH D. CARROLL, General Manager.

Circus Man Killed.

A wire from Danville, Ill., under date of Jan. 5, says that Tom Durkin, age forty-four, known as "Hog Face Dutch," was found to pieces in the yards of the Big Four Railway, at Lyons, Ill., at 3 o'clock on that morning. Durkin, who was employed as a switchman during the winter months, had attempted to board a fast moving engine, when he fell beneath the wheels. His body was terribly cut up, and when the locomotive was stopped, fragments of the unfortunate man were scooped up in a basket.

For years he was trainmaster of circuses. For a time he was with the Barnum & Bailey Shows, but during the last few seasons had been trainmaster with the Wallace-Hagenbeck Shows.

New One Ring Show.

John C. Van writes: "I intend to open a circus this coming Spring, touring New York, New Hampshire and Maine. I will use a 10x70 big top, 30x30 side show top, thirty head of baggage stock, and everything will be brand new. I may not have the largest wagon show, but it will be one of the best. Otto Keith will have charge of the advance; Happy Byrne, the canvas; Doc Jan, the transporting; and Elmer Porterfield, the side show. Harry Van will be treasurer, and I will be general manager."

Ringling Brothers in Activity.

With the opening of the new season only a few weeks off, the proprietors of the Ringling, the Barnum & Bailey and the Forepaugh-Sells shows are preparing for an active campaign. The ads. for billposters and for the side show features have brought in big batches of applications, which are now being sifted. The Winter quarters at Bridgeport and at Barnum are the scenes of active work, and the New York offices in the Bailey Building show signs of life.

Cole Brothers' Show at Auction.

The Fiss, Doerr & Carroll Horse Co., of New York, has bought the entire Cole Brothers' Shows, and will sell the same at auction in lots to the highest bidder at Corry, Pa., on Friday, Jan. 28.

The Two Bills.

The Buffalo Bill and Pawnee Bill have opened offices in the Long Acre Building. Louis E. Cooke will superintend the show next season. The horses are stabled at Coatesville, Pa., while the Winter quarters are at Trenon, N. J.

Mackay's European Circus, Managerie and Wild West will open in May at Chicago, Ill.

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TECK THEATRE, SALAMANCA, BURNS.

Fire completely destroyed the Teck Theatre, Salamanca, N. Y., early Tuesday morning, Jan. 4. The loss is about \$30,000, and the house will probably be rebuilt. The origin of the blaze is unknown. "Quincy Adams Sawyer" was playing the house on Jan. 3, and just got out in time. Max Andrews was manager of the theatre.

BOSTON THEATRE MANAGERS HOLD SPECIAL MEETING.

There was a special meeting of the Theatre Managers of Boston Association, to take action upon the death of Mrs. Agnes Booth-Schofield, wife of John B. Schofield, president of the organization. E. J. McCarthy presided, and spoke of the sterling worth of the deceased actress. Eulogistic remarks also were made by J. Albert Brackett, John Craig and Charles J. Rich. A committee was appointed to draw up resolutions of sympathy with the president in the great loss which he has sustained, and it was voted to attend the funeral in a body.

During the time of the services, Wednesday morning, Jan. 5, all the box offices in Boston were closed as a tribute of respect to Mrs. Schofield and the high position which she had won in dramatic art.

POLICY OF NEW PORTLAND THEATRE UNDECIDED.

Manager James W. Greely, of the new Portland Theatre, Portland, Me., the beautiful new house soon to open, states that the item in a recent issue that the policy of the house was to be vaudeville and moving pictures was premature, as that matter still remains undecided.

A STORY IN MAGIC.

Hattie Casper, married when eighteen to William Casper, nearly twice as old as she, has sued for divorce in Cincinnati for mistreatment. She claims that after teaching her the wizard and magician's art, Casper compelled her to go into the business and turn over all her earnings to him.

CHICAGO THEATRE'S BRING SUIT.

PLAYHOUSES THERE ATTEMPT TO PREVENT ENFORCEMENT OF NEW ORDINANCE.

Chicago playhouses, including the Grand, Colonial, Illinois, Powers', Studebaker, Cort and other theatres, brought suit in the Supreme Court on Jan. 7 to enjoin the city from enforcing the ordinance passed Dec. 17, 1909, which raised the license fee to \$1,000. The theatres claim that if they are not allowed to continue at the license fee of \$500 they will suffer loss and injury. They also claim that the ordinance is void, that it discriminates against the high priced theatres, and for that reason is illegal.

NANNETTE COMSTOCK BADLY BURNED.

A wire from Providence, R. I., under date of Jan. 5, states that Nannette Comstock, who plays the wife in "A Fool There Was," was severely burned about the hands, arms and body in her apartment at the Crown Hotel, Providence, R. I., on the above date. She was using gasoline in cleaning some articles, and the fluid exploded, enveloping her clothing in flames in a moment. The doctor says that she will be confined to her room for several days.

SARAH BERNHARDT FOR VAUDEVILLE.

From London, Eng., comes the news that Sarah Bernhardt has consented to appear on the vaudeville stage. Madame Bernhardt's debut in vaudeville will be made in London, where she has contracted with the management of the Coliseum to present scenes from her best known plays.

SAVAGE PRODUCES "MISS PATSY."

"Miss Patsy," a character comedy, by Sewell Collins, based upon Schenck's "Lord Pollington," was given its initial production on Monday evening, Jan. 10, at the Armory Theatre, Binghamton, N. Y., under the management of Henry W. Savage. The leading character is a female, Patsy Holman, played by Gertrude Quinlan. The story deals with her love affairs and her genius for getting everyone into hot water. Mr. Collins has managed to combine fun with pretty sentiment, the piece having the spirit and charm of youth. Advice state that it was very well received, and that the acting was most commendable.

"OLIVE LATIMER'S HUSBAND" PRESENTED.

At a special matinee last Friday, Jan. 7, in the Majestic Theatre, New York City, the play "Olive Latimer's Husband" was given for the first time. It is by Rudolf Besler, whose comedy, "Don," was produced recently in the New Theatre. The piece is decidedly too depressing to give any promise of success. It is long drawn out and falls down in interest waltz. Mary Lawton, in the leading role, was severely handicapped, but played with good result.

The cast: Lewis, Charles N. Greene; Dr. Wolfe, Basil West; Colonel Finch, Grant Stewart; Mrs. Finch, Amelia Maybourn; Dr. Morphet, Vernon Clarges; Doris Finch, Katherine Koppel; Berkeley Ogden, M. P. Harry Scarborough; Olive (Mrs. Latimer), Mrs. Lawton; Mrs. O'Connor, Hattie Russell; Nurse Carey, Roberta Drouse; Sir Charles Weyburn, Sheldon Lewis.

WATER MAIN BURSTS AND FLOODS THEATRE.

On Jan. 3, a water main burst and flooded the Majestic Theatre, Boston, Mass., where "Dick Whittington" was playing. No performance could be given on that date. In Manager Smith said that the damage to the theatre amounted to many thousands of dollars. The costumes of the chorus were damaged.

HENRIETTA CROSMAN RECOVERED.

Henrietta Crossman was attacked with lameness on Tuesday night, Jan. 4, after playing in Middletown, N. Y., and was confined to her bed at a hotel there. She was able to leave for New York within a day or so, and resumed her tour on Jan. 10.

COLUMBIA "FRISCO" OPENS.

The new Columbia Theatre, San Francisco, Cal., opened Monday evening, Jan. 10, under the management of Gottlieb, Marx & Co. Vm. H. Crane, in "Father and the Boys," was the opening attraction. A description of the house will appear in next week's issue.

MORRIS VAUDEVILLE FOR AUDITORIUM, KANSAS CITY.

Arrangements were completed last week whereby vaudeville booked by William Morris, Inc., will be placed in the Auditorium Theatre, Kansas City, Mo. After a conference between the officials of William Morris, Inc., and representatives of O. D. Woodward, owner of the Western Theatre, held in the American Music Hall Building, it was announced that contracts for the new house of Morris Independent vaudeville has been signed. Harry Lander will inaugurate the Auditorium's new policy on Jan. 27, and on Jan. 30 and entire change of bill will occur, with weekly changes thereafter. It is expected that before the season is over theatres now being built by William Morris, Inc., in San Francisco, Los Angeles, Omaha and Salt Lake City will be completed.

NEW THEATRES FOR QUIGLEY CIRCUIT.

The John J. Quigley circuit has added the following new theatres to his list: Bijou, Manchester, N. H.; Mechanic Theatre, Manchester, N. H.; and the Lyceum, Dover, N. H. The above houses were formerly booked by the Morris office in Boston. Another new house to be added to the circuit very soon is the Academy at North Attleboro, Mass. This house is now in construction, and will hold about one thousand.

THE NEW CHUTES IN 'FRISCO.

Howard and Lewis, who were on the opening bill at the Chutes, San Francisco, Cal., Dec. 31, write: "The New Chutes Theatre opened as announced, Friday evening, Dec. 31 (New Year's Eve), and from present indications it will be a big success. The theatre is Class A, modern in every detail, with a seating capacity of 1,600, and is situated on the left of the entrance to the Chutes Amusement Park, which extends four blocks square. An advantage for it is charged at the gate to the ground, and the balcony of the theatre is free. Two performances daily are given in the theatre, and acts are furnished by Alexander Pridges, who has withdrawn his acts from the Central Theatre, down town.

Associated with us on the bill were: George Jones, Nip and Tuck, Florenz Family, Schroeder and Chaplin, Four American Gypsy Girls, and American biograph.

MILDERED-ROULERE NOTES.

Fred Hatten and Nellie Fuller, who have just closed with the Harry Lander road show, join Mildred and Rouleure at the Apollo Theatre, Atlantic City, N. J., Monday, Jan. 17. Business with the company is still at top notch. Mr. Rouleure produced his new disappearing levitation act, under the title of "Nada, the Lily," last week, and it scored a big hit. A. Henwick Sanders is now in advance, and Ed. E. Phillips is manager with the company. Marshall P. Wilder and Shoshone Japanese troupe are still with the company.

CHAS. K. HARRIS' NEW QUARTERS.

On or about Jan. 15, the immense music business of Chas. K. Harris will be located in the new Columbia Theatre, at Forty-seventh Street and Broadway.

Occupying several floors, and amid palatial surroundings, the new home of the York offices will be installed with appropriate ceremonies, and the good wishes of Mr. Harris' legion of friends.

OHIO VALLEY EXPOSITION.

Cincinnati is to have an Ohio Valley Exposition next Fall, and \$60,000 of a \$200,000 guarantee fund has already been subscribed. A high class opera, instead of side shows, has been indorsed as the stellar feature.

KILROY & BRITTON BACK AT OLD STAND.

Kilroy & Britton have removed their offices back to their old stamping ground, the Grand Opera House Building, Chicago, where they are occupying the offices made vacant by the Morgan Lithograph Company, Suite 60.

JOE MORRIS' LATEST HIT.

Mamie Chasmon is making a big hit singing "Oh, Yoh Blondy," with the Washington Society Girls, in Brooklyn, this week.

AL. H. WOODS INCORPORATED.

Al. H. Woods has incorporated "The Girl in the Taxi" Co. Other directors are Martin Herman and Ferd W. Pliner.

Theatrical Mechanical Assn.

New York Lodge Officers Installed for 1910.

The installation of officers for the year 1910 of the New York Lodge, No. 1, T. M. A., was held Sunday afternoon, Jan. 2, at the lodge rooms, West Fifty-fourth Street, New York. Phil Kelly, member of New York Lodge, and business delegate to the T. M. A., No. 1, officiated at the installation. He was assisted by A. Rindland, who acted as marshal.

At 3 p. m. the following officers were sworn in: President, James H. Curtin; vice-president, R. H. Haffin; treasurer, J. E. Fahn; recording secretary, R. E. Forman; financial secretary, T. A. Sheehan; assistant financial secretary, D. Gordon; marshal, P. Farmer; sergeant-at-arms, J. C. Vermilya; outer guard, E. Mulvihill; trustee for three years, J. Belscholt; chaplain, M. Flood. The officers sat in a semicircle and were called by Phil Kelly to receive their official badges. President James H. Curtin called on the members to increase the membership, and stated that the only way to help his administration was to get out and bring in new members.

Phil Kelly was called on for a little talk, and his five minute "monologue" was right to the point. T. A. Sheehan made a motion that the families of all deceased members be sent a letter of condolence from the lodge at all times. There was good spirit and commendable brotherly feeling at the meeting.

Kansas City Lodge Entertains.

A few of the members of "The Merry Widows" Co. were entertained by H. J. Sams, rule, Thomas Blanchard and Tommy Flahive, in the club rooms of Kansas City Lodge, Dec. 23. Tommy Flahive entertained the party with singing, dancing and story telling. Although it was still two days before Christmas there was plenty of Christmas cheer in the form of good things to eat and drink. The following attended: Nan Tovar, Marie Jordan, Lottie McTee, Adele Remington, Leona Cutler, Marie Hutton, Mrs. Joseph Caldwell, Messrs. Tovel, Smith, Finn, Nangle, Hunt, Blanchard, Joseph, Barrett, Mitchell, and Caldwell. Joseph Caldwell (our Joe) took this opportunity to prove to Clem Wright that he was not a Barnabee. The entire company have nothing but praise for T. M. A. Lodge No. 13 and "Tommy."

From Sioux City Lodge.

The week before Christmas was a "big week" for the T. M. A. club room, and good fellowship reigned supreme. The weekly supper was served on Christmas eve, when a forty-five pound roast pig was the centre of attraction. It came up on the freight elevator, but went down on the passenger elevator. Reynolds and Donagan, Banks Winter, Winona Winter, Chas. Kenna, Verne and E. Wood, J. W. Clark, and Sansone and Della, of the Grapeland, and several members of "The Thief" Co., including our old friend, Edwin Harbour, were guests.

Spokane Lodge Elects Officers.

Spokane Lodge, No. 47, Theatrical Mechanical Association of the United States and Canada, elected these officers at its semi-annual meeting, Dec. 24, 25: President, C. E. Graham; past president, Henry Hollinger; vice president, James Anderson; recording secretary, H. W. Gilbert; financial secretary, S. H. Metcalf; physician, Dr. J. R. Neely; treasurer, E. M. Reed; trustees, Aime Kanmert and H. Hollinger; marshal, S. Jones. President Hollinger's administration was voted a success, and he was highly complimented by the lodge.

Philadelphia to Install and Eat.

Philadelphia Lodge No. 3, T. M. A., will hold its installation of officers for the year 1910 at its clubrooms, 1618 Race Street, Philadelphia, Sunday afternoon, Jan. 23, at 2:30 p. m. Delegations from New York, Brooklyn, Jersey City and Newark will go to Philadelphia on a special train. A banquet will be served that night at 8 p. m. to the visiting brothers.

Christmas at Wheeling, W. Va., Lodge.

Wheeling Lodge, No. 51, T. M. A., had open house at their lodge rooms Dec. 26, and had a beautiful Christmas tree, with presents for each member of the lodge, and in the evening had a fine musical programme, and all who attended had a delightful time.

Newark, N. J., Lodge Installation.

The installation of officers of Newark, N. J., Lodge, No. 28, T. M. A., will be held at 401 Main Street, Newark, N. J., Sunday afternoon, Jan. 16, at 2 p. m. A delegation from New York, Brooklyn, Jersey City and Philadelphia lodges will attend.

BUSINESS HAS COMPELLED OUR REMOVAL TO LARGER QUARTERS

CLIPPING

SUITE 139 and 140, Knickerbocker Theatre Building, 1402 Broadway, New York City

WE HAVE DONE MORE CLUB WORK this Season than ever before. We book GRAND OPERA HOUSE, N. Y., and GRAND OPERA HOUSE, BROOKLYN, Sunday Nights. WE BOOK THE HOUSE THAT ALL THE AGENTS VISIT, 14th STREET THEATRE. FIVE WEEKS AROUND NEW YORK

All acts that pay 10 per cent. out of this office for week work can blame themselves. Do your own business. SEND IN YOUR OPEN TIME

BURLESQUE NEWS

GET YOUR BURLESQUE REVIEWS AND NEWS FRESH EVERY WEDNESDAY.

THE GIBSON GIRLS (Eastern).

Hartig & Seamon's Music Hall, New York, Jan. 8.

An entirely new show was put on by this company at Hoboken, Dec. 31, and continued at the Harlem Opera House last week, under the title of Harry Bryant's "French" Co. Nearly all the principals are new and the performance, in the main, has been changed. "The Morning After" is the title of the first part, a variation of "A Night on Broadway," presented by the late Harry Morris, in which three high hats were the figures. Jeremiah Jenson, an old sport, had a night of it, and the mix-up of the hats, an actress, a niece, a tough burlesque and miscellaneous nephew dixer made up the mazz. Jas. R. McCauley, as the old sport, was a comedian on the violent order, and his hopping and skipping and dashing on and off the stage was not convincing in the least. Nearly everyone in the cast pitched their voices loud enough to fill Madison Square Garden, with the result that several of them were hoarse from the shouting. Willie Barrows, as the nephew, shouted; Louise Palmer, as Mrs. Jenson, the suspicious wife, shouted; the niece, played by Josephine Barrows, shouted; J. W. Sherry, as the barber, owner of one of the hats, had to shout to be heard. He used some original tough remarks which made laughs. W. J. Collins, as Harry, talked naturally; Helene Veola, as the actress, also kept her voice within bounds.

The numbers were well staged. The Gibson Girls mostly showed the company, including the six men in evening dress, the apple number, by the octette; "French" the rag number, was led by Mr. Barrows and Miss Veola, as "I Love You When You Sing." The grand operatic ensemble, including popular comic opera number, was retained as the finale.

The clo included: John and Mae Burke, in their "How Patsy Went to War," introducing Mr. Burke as the piano playing messenger boy, and Miss Burke in several showy gowns. La Veola presented her French and Spanish character dances, with a number of clever contortion tricks, among them the feat of picking up a cigarette in a back bend; Josephine and Willie Barrows, "The Barrows Children," in a singing and dancing number, in which they alternated singly, as well as duetted in complicated and lively footwork, which was well applauded, and Collins and Sherry, in the "Battle of Two Soons." Mr. Sherry played the general, and W. J. Collins, the private. The travesty on the battle, the telegraphing episode, the flying bullets, and other warlike effects, were well worked up.

"Hogan's French Wife's Husband" was the title of the burlesque, written by Jack Burnette. Tim Hogan is doing Paris. He has married Effie, of the Folies Bergere, and is spending his honeymoon at his French chateau. His wife, Willie, puts up with him, with the connivance of Mrs. Hogan, to make Hogan believe that his wife had been married twelve times and that all of her ex-husbands were permitted, according to French custom, to kiss her and take her walking in the garden.

Jas. R. McCauley played Hogan, in a loose full dress suit, and his comedy consisted mainly of rolling up his sleeves and making passes at the ex-husbands. He also introduced some "violent" falls.

Mae Burke was a vivacious Effie; John Burke was the mischief-making son; Josephine Barrows, a French coquette; Louise Palmer, a French prima donna; Mlle. La Veola, a French music hall singer, and Willie Barrows, Hogan's French valet. The ex-husbands are played by W. J. Sherry, a pugilist, who was interesting in make-up and tough action; W. J. Collins, as another Irishman; Wm. Barrows, as a French cook; Walter Kelly, Jack McDermott, Joe Roney, and Al. Schinkel, as French noblemen; Jack Adams, as a waiter, and Arthur Delmore, as a singer.

"The Queen of the Moulin Rouge" was an interesting item. Of all the little girls I know," by Arthur Delmore and Miss Veola; "Roo-Roo," by Miss Palmer; "My Irish Rosebud," by "Naughty, Naughty, Naughty," by Miss Burke and the ex-husbands, were also well done. An appropriate number, "I Wonder Who's Kissing Her Now," was well sung, with spotlight effects, by the prima donna to Hogan, whose wife has just been taken for a walk, and it was encored again and again, making the hit of the show.

The chorus: Lottie Jennings, Bilda Hatch, Margie Franks, Florence Guenther, Madeline Webb, Mollie Elkhart, Cleo de Champs, Lucie Mariot, Beatrice Stewart, Mabel Rivers, Minnie Fields, Margaret Harding, Ruby Labele, Irma Williams, Pearl Winters, Cleo Reynolds, Annette Klein, Frances Stahl, Margie Revere, Alcide Kohn, and Arthur Delmore, Walter Kelly, Will Lee, Joe Rubin, Jack McDermott, Al. Schinkel, Jack Adams, Frank Arden, Alva Frost and Dick West.

Follies of the Day in Troy.
The Follies of the Day Co. (Western wheel) opened the Lyceum Theatre, Troy, N. Y., Monday, Jan. 10. The show played to \$700 on the day.

Alma Burman Dead.
Alma Burman, character songstress with the Frolicsome Lambs Co. (Western wheel), died at Minneapolis, Minn., last week. She was buried in Brooklyn, N. Y., Tuesday, Jan. 11. She was the wife of Mike J. Kelly, comedian with the above show.

Serenaders Jump to Boston.
The Serenaders Co., which is at the Gayety Theatre, Brooklyn, N. Y., this week, goes to the Casino, Boston, week of Jan. 17, and then plays Philadelphia.

E. D. Stain, owner of the Big Review Co. (Western wheel), has gone on to Chicago, Ill., to visit his show, which is doing a record breaking business in the West.

HARRY HASTINGS was presented with a loving cup by his company on Dec. 22.

THE CRACKER JACKS (Eastern).

Murray Hill Theatre, New York, Jan. 10.

Burlesque from start to finish is the proper name for the entertainment provided in the opening and closing comedies, presented by Bob Manchester's organization. "Innocent Girls" is the title of the first part, wherein Billy Harcourt takes up his old job of hotel clerk, with some variations, and certainly made them laugh. Little Vedder was a giddy landlady. Ruby Leoni showed three dazzling gowns, as Lucille, the Casino belle. La Belle Marie, started in on her own part of versatility with a clever impersonation in her numbers, appearing also in a short dialogue from "The East End Way." Jack Goldie, as Billy, was a lively bell boy. Maury Lee was a gay old sport, who liked to buy things for Lucille. Frank Harcourt was the peddler of the love pills, which were used to advantage throughout the skit.

The numbers included: "Giddy" by Miss Vedder and Mr. Goldie; "In Gay Paree," "There's a Reason" by Miss Leoni; "Red-head," by Miss Marie and eight kids in ballet costume; "The Old Crow," by Mr. Harcourt. Mr. Harcourt brought over several impersonations in the lines of imitations of performers he witnessed during his trip abroad. His German comedian leader, with eight girls doing automatic musicians; his English comedian and French singer, made hits.

The olio was thoroughly enjoyable, opening with Frank Harcourt, in his rube act, singing "Legs." La Belle Marie opened her act singing while on the wire. In her blackwire act she showed some clever tricks, under-song and dress. Next she sang "Carrie," reading the song from a letter delivered by a messenger, and writing the answer. She concluded with a lively dance.

Tealson, Goldie and Lee had a good singing act, with Gilbert Tealson doing the comedy as a Hebrew messenger boy. His Hebrew love-ditty made a hit, as did Jack Goldie, in his whistling specialty and imitations of birds.

The Peisecoffs Family were again seen in their expert banding of all sorts of articles incidental to a dining room, and the plate and hat finish went as lively as usual. Tonia Hanlon was the added feature, and sang four songs in her happy style, wearing capricious for each. She was faultlessly made male clothing in clever style, and her winning manner got the house from the start.

"Reg. Cure-Villa" is retained as the burlesque, with Gilbert Tealson doing the comedy as a Hebrew messenger boy. His Hebrew love-ditty made a hit, as did Jack Goldie, in his whistling specialty and imitations of birds.

The chorus: Jessica Daig, Dora Harris, Margaret Thompson, Hazel Melbourn, Irene Conway, Teddy O'Connell, Margaret Morris, Ada Lorraine, Flo Nelson, Gussie Payne, Leslie de Halland, Mildred Adams, Helen Andrews, Lillie Williams, Alice Greth, Ada La Pearle, Olive Palmer, Hazel Clark, Ruth Barker, Mildred Brown.

Business staff: Harry Leoni, manager; Tiffany Dugan, representative; Dick Cosby, musical director; Claude Greth, property man; George Henkle, electrician.

THE MAJESTICS (Eastern).

Columbia Theatre, New York.

The Majestics opened here 10 with the same show they presented at the Murray Hill Theatre recently, and was their fully revised. The company included: Florence Bennett, Margaret Demarest, Maude Dahl, Marie Hartman, Kitty Sterling, Adele Meredith, Mabel Marsch, Stella Lutz, Marie Rogers, Gus Payne, Joe Hollander, Billy Smythe, Joe Bonner and a large chorus of women and men. The Eight Keillings, in "A Fete in Venice," a marvelous risley act, are the added attractions, and caused the usual sensation.

Two Watsons in Baltimore.

The week of Jan. 17, at Baltimore, Md., will be a real hot one. Wm. B. Watson and the Beef Trust will be the feature at the Municipal Theatre. The Western wheel house, and Billy W. Watson and the Happyland Girls will be at the Gayety Theatre, the Eastern wheel house.

The town will be billed like a circus. The "light" act year was made by means of sandwich men and other novel advertising features. Watch for developments.

SPECIAL NOTICE TO BURLESQUE PEOPLE.

Secure space in the Anniversary Number of THE CLIPPER, issued Feb. 19. Both heels will be represented. Matters of special interest to burlesquers. Rates same as in other issues.

The Mornjans Lose Son.

J. J. Mornjan, manager of the Century Girls Co. (Western wheel), and his wife, known in the profession as Frances Bishop, mourn the loss of their infant son, who died last week.

FRANK GRAHAM, stage manager and producer of the Kentucky Belles Co., was presented at Christmas with a handsome gold headed silk umbrella by the members of the company.

CHARMON is the added attraction this week at the Star Theatre, Brooklyn, with the Queens of the Jardin de Paris Co.

TRIN DANCING BEARERS report meeting with great success with J. Herbert Mack's Columbia Burlesquers, Eastern wheel.

BROOKLYN FOLLIES is the strengthener this week with the Serenaders, at the Gayety, Brooklyn.

CHARLES BARTON expects to join the Big Gayety Co. next week. His role is now being played by John P. Griffin. Mr. Barton will also manage the Rose Hill Co. for the estate of Geo. W. Rice.

THE GINGER GIRLS (Eastern).

Olympic Theatre, New York, Jan. 10.

A first class show and a company that would do credit to any Broadway house is the verdict rendered by the audience that reviewed this show Monday evening. Novelty after novelty was shown. All the musical numbers were scored dozens of times, the principal being compelled to beg off for lack of time.

The opening farce, entitled, "Janitor Higgins," with clever Ed. Lee Wrothe in the title role, was one big scream from start to finish. Mr. Wrothe is about one of the funniest comedians on the burlesque stage today, and as the Janitor Higgins made one of the biggest hits in his career. Will H. Ward, as Herman Hugenboller, a German, was a good cure for the blues. The hit in the musical numbers can be credited to him, his singing of "Wise Old Owl" being repeated many times.

Joanette Sherwood looked charming as Mrs. Joan W. Armstrong, and sang in a captivating manner. "It Belongs to You" was a pretty number as rendered by her.

Jane Le Beau, as Sally Tucker, gave an excellent performance. "Garden of Roses," sung by her, and assisted by the entire company, was a good number.

The rest of the company were well cast, and all gave good account of themselves. The chorus continued good looking and shapely girls, and sang the average chorus seen in a burlesque company. They all worked with much snap and ginger throughout the two burlesques, and made many changes of beautiful costumes.

The olio, which was a very strong one, contained the following acts: The Healy Sisters, three in number, opened the olio, and their different bits made a hit with the audience. These girls are perfect in everything they do, and a clever imitation by one of the sisters, as Irene Franklin singing "Red Head," was the best thing in the act.

Will H. Ward and company, in a little play, called "When the Devil Comes to Town," was a big success. There are five pupils in the act, and all work hard to make it a success.

Geo. Campbell and Blaise Brady, called novelty entertainers, do a clever juggling act. Fairday at Postoffice" was the burlesque, and Geo. Campbell, Ed. Lee Wrothe, Dr. Con. Con, again demonstrated his superior qualities as a clever comedian. The musical numbers, which were plentiful, were all beautifully rendered and handsomely costumed.

The cast: Locken Keys, Harry Hills; Steele Antron, James H. Hunter; Ido Little; George Stone; Herman Kahn, Will H. Ward; Tippi, Irving Gluck; Opp. Grator, Geo. Campbell; H. H. Hunter; Ben Walters; Doty Doughnuts; Blaise Brady; Ima Lirvok; Jeanette Sherwood; Millie De Loris; Jane Le Beau; Dr. Con. Con, Ed. Lee Wrothe.

The chorus: Millie Fillet; Floillard, Sadie; Mary, Marie, Mildred, Pauline, Candice, Rose, Cleve, Irene, Artman, Addie Wilkins, Marie Reivers, Pat Campbell, Anna Siley, Estelle Vilnot, Millie Cation, Kittle Sealy, Mabel Stanton, Degmar Nanson, May Stanton.

Staff of Burlesque Producing Co.: E. W. Chapman, manager; Harry Abbott, business manager; Ed. Wrothe, stage manager; Sam Schiller, musical director; Frank Melville, carpenter; Frank Scott, electrician; Madame Lee, wardrobe mistress.

COZY CORNER GIRLS (Western).

Miner's Eighth Avenue Theatre, Jan. 10.

The Cozy Corner Girls blew into town and opened at this house on the above date. There is no need of their hurrying away as the original Billy Watson and Richy Craig have put on a really entertaining show.

The whole company is always working hard, and the comedians work up the musical numbers to perfection, something noticeably lacking in most of the other shows. The musical portion of the show, however, fell flat, due partly to "cold" audience, the only one in the first part causing any disturbance being Richy Craig's song, this being a very suggestive one. The first part is called "Room 6," and contains quite a bunch of good comedy.

Richy Craig is Herman Meyer, the landlord of the hotel, and Rich is some noise as the German. Close to the Craig person looms up Robert Deming, as Owen Moore, a "son of a rat." This Deming Moore, who maintains his character throughout, is a tramp comedian. His make-up is a scream, and though the clothes are a trifle more genteel in the burlesque, his work is of the same old edge character.

Deming proved to be a very interesting bell boy, and Jess Martin, as a waiter, Stebbins, the sheriff, and Klondyke Mike, a roughneck from the West, worked well. Belle Hunter was shown as Klondyke Sal, from the same place as Mike, and this lady also gave a creditable performance. The pair work on a Western scene, shown here before this season, but they do it in a very clever manner. Anna Yale and Dorothy Blodgett, as a pair of "boys," look very chipper, but ladies being shown off to perfection in their dressings. Mazie Yale is Lottie, a very charming person, and one we always liked to see about. Welling Levering showed up for a few minutes as John L. Corbett, one of much mule, and Mort MacRae as a bartender. The burlesque, while not as strong as the opening, is a good cure for the blues.

Some of the stuff worked off by the bunch being aged, but Craig and his contemporaries have a very clever way of doing things. This is where the beer flows. Dan Manning now is seen as Carl Schlitz, and as a pastime he opens a "benzene emporium." Two regular bottles of "Geo. Ehret's" is dumped into a glass—no, it isn't a glass, a young bucket of beer—Ed. Griffin, the musical director, is given the task of emptying said "rub." "Mere trifle," says the Griffin person, and away she goes in one breath. There were three or four envious looks cast in the "M. D.'s" direction as he imitated a sewer. Lots of other pleasing little incidents were also launched, and proved entertaining. Richy W. Craig and his battered side partner, Bob Deming, working as hard as ever.

The olio was opened by Anna and Mazie Yale, real sisters, in a pleasing singing specialty. They have picked out some good songs, the trio handed out Monday being "Molly Lee," "Nora Malone" and the popular "Carrie, Carrie, Harry." The audience kind of worked up when Jess Merdo and

Belle Hunter started in. Jess is a soldier boy, and the make-up is enough to cause laughs in large amounts. But when he talks, oh, kid! "It's tongue-tied," somebody yelled. But we didn't need any "info" to know it. This fellow is a scream in his talk with Miss Hunter, but some of the profanity used by him is picked out more easily than the rest of his speech. Belle showed up something in the costume line, wearing a peacock gown that was a "pippin." Some class to this act, and they sure went big.

The next person to disturb the peace and quiet of the "family" was Richy W. Craig. The German got off some comedy, and then played the saxophone. He closed with his partner, a cheap guy, that is in the feeding line, as above mentioned partner is a graphophone. Quite an idea this, and there is a slip up. Some of the talk is old; the one about "the climate" is the one referred to, but the boys all liked the German and his partner. MacRae and Levering, some bicycle riders what am, closed the olio in a dashing manner. The boys pull off some dandy stunts, and get the applause in bunches. "Nat. ced."

The company are nicely costumed, and the setting of the burlesque is good, showing the boardwalk at Atlantic City. Business all along the line has been good, and it should continue, as the Wilkes-Barre Amuse. Co. has a good, entertaining show.

The chorus includes: Alice Marsh, Theresa Rose, Verona Husmann, Edith Leffer, Lottie Goodman, Belle Smith, Alma King, Alice Nugent, Geneva Merrill, Blanche Cochran, Mildred Bent, Kittle Bennett, Pearl La Beau, Rita Lorraine, Pearl Marvey, Cleora La Moine, Adelaide Schoemer, Junilata Schoemer.

The staff: Sam Robinson, manager; Dave Levitt, advance representative; Richy W. Craig, stage manager; Ed. Griffin, musical director; Harry Gracey, carpenter; Misses Nugent and King, wardrobe mistresses.

Jersey City Theatrical Agents to Celebrate.
The Theatrical Advertising Agents of Jersey City, N. J., will hold their annual ball at Elks' Hall on Monday evening, Jan. 24. Henry H. Wolf, of the Bon Ton Theatre, and Wm. F. Moran, of the Majestic, have the management of the affair. Special prizes will be awarded for the handsomest dressed ladies present. The outside public will mingle with the profession that night.

Geo. X. Wilson is making a big hit in his German comedy on the Pacific coast. The *Son Francisco Examiner* commented favorably on his work. Ed. Lee Wrothe, of the Bon Ton Theatre, also mentioning his rig with the leader. Mr. Wilson has several offers for shows for next season, but will probably remain in yagdeville.

OUT OF TOWN NEWS.
Newark, N. J.—Newark (Geo. W. Robbins, mgr.) Mabel Taltafarro appears Jan. 10-15 in "Springtime." "The Love Cure," 17-22. Henry H. Wolf, of the Bon Ton Theatre, and Wm. F. Moran, of the Majestic, have the management of the affair. Special prizes will be awarded for the handsomest dressed ladies present. The outside public will mingle with the profession that night.

Atlantic City, N. J.—Apollo (Fred E. Moore, mgr.) "Brown of Harvard" Jan. 10-15. Henry H. Wolf, of the Bon Ton Theatre, and Wm. F. Moran, of the Majestic, have the management of the affair. Special prizes will be awarded for the handsomest dressed ladies present. The outside public will mingle with the profession that night.

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Three performances are given daily. The project looks good. The Lid Lifters and Blinded Strips, stopped off here, to rehearse new people.

Hoboken, N. J.—Gayety (Chas. Franklyn, mgr.) The Lid Lifters 10-15. Golden Crook 17-22. Business continues up to the standard.

Empire (A. M. Bruggemann mgr.)—Week of 10: Horseshoe Troupe, Evans and Lloyd, Adair and Dahn, Three Nemos, Harvey and Lee, Charlie Frayner, J. W. Cooper, and Searl Allen and company. Good business.

Lyric (G. S. Riggs, mgr.)—Week of 10: The Masons, Mabel Carew, Adonis and Day, Ed. Jenson, McLachlan Brothers, Barry and M. J. Jenson, Adams and Mack, Farley and Cline, and the Leaders. Business to capacity.

Hudson, Union Hill (John C. Peebles, mgr.)—Week of 10: Lunette Sisters, Nita Allen and company, Powers Brothers, Sid Horner's Minstrels, Kresko and Fox, Richards and Montrose, and the Four Klans. Business is reported as good.

Elizabeth, N. J.—Proctor's (Fred Thomson, mgr.) week of Jan. 10: Lew Welch and company. In one act sketch, entitled "Lavinia's Old Shoes." Lewis and Harr company, in "Along the Susquehanna River," the Clarks, John Mayon and company, the Wynans, Will C. Cooper company, Ryno Emerson, and Meehan, Wink and Ruble, Gus Flynn, in songs.

Lowry's (V. J. Morris, mgr.)—Week of 10: Buckley Martin company, Burgess and Clark, Mabel Carew, "Jack" English, Stewart and Keely, Pongo and Leo, "Si" Jinks, Farley and Claire, Margaret Mudge, Barry and Milled.

Norria—Susie Magee, of Bayonne, is the illustrated singer at Lowry's. The management of Lowry's Theatre will celebrate during week 10 the first anniversary of Lowry's Theatre in Elizabeth. Extra attractions will be offered during the week.

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TIE YOUR LITTLE BULL
OUTSIDE

WORDS AND MUSIC BY
JAMES BROCKMAN

LITTLE BULL OUTSIDE

By that Clever
Writer and Comedian**JAMES BROCKMAN**

There is no stopping this one--it's bound to sweep the country from one end to the other. Already being used by the best, and only out a short time. If you want to be up to the minute, put this in your repertoire. Slides in preparation by Wheeler.

CHORUS

Tie your little bull outside,
Tie your little bull outside,
Find a nice little spot,
Tie up his little tail
Into a knot.
After you have got him tied,
Then we'll all be satisfied.
We'll be glad to have you call
Most any time at all,
But tie your little bull outside.

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OUT OF TOWN NEWS

Minneapolis, Minn.—Metropolitan (L. N. Scott, mgr.) Geo. M. Cohan, in "The Yankee Prince" Jan. 9-12; "The Merry Widow" 13-15.
Lincoln, Wm.—Koebling, (mgr.)—Charles Cherry, in "The Bachelor," week of 9.
Boston, Theo. L. Hays, mgr.—"The Lion and the Mouse," week of 9.
Dawson, (Archie Miller, mgr.)—"The Frolicsome Lamb," week of 9.
Gaiety, (N. B. Simon, mgr.)—"Clark's Runaway Girls," week of 9.
Orpheum, (G. E. Raymond, mgr.)—"Week of 9: Captain George Anger and his midgits, in "Jack the Giant Killer," Mlle. Blanc, in classical and fire dances; Abner, acrobats; Four Handing Bugs, Melody Lane Girls, Rosa Roma, Marseilles, puzzle in black and white.
Miles, (Wm. Gallagher, mgr.)—"Week of 10: Balton Troupe, European aerobatics; Reef V. Frouser, Smith and Harris, in the Arctic travesty, "At the North Pole," Pero and Wilson, Bert E. Melburn, Ed. George, Milescope.
Enrique, (J. Elliott, mgr.)—"Week of 10: Valiente's Leopards, Miller and Russell, the Francellias, Carroll and Loretto, Vera Debasini, and Arthur Perry.
Norfolk, Princess, (Frank Priest, mgr.)—"This playhouse has been closed indefinitely.
Detroit, Mich.—Detroit (E. C. Whitney, mgr.)—"Way Down East" Jan. 10-12, Cohan & Harris' Minstrels 13-15.
Gaiety, (E. H. Lawrence, mgr.)—"Wilton Lackaye, in "The Battle," week of 10.
Lycern, (E. D. Star, mgr.)—"Cole and Johnson, in "The Red Mill," week 9.
Lafayette, (Dr. Campbell, mgr.)—"Queen of the Outlaws," week of 9.
Advent, (Drew & Campbell, mgrs.)—"The Brigadiers Burlesques," week 9.
Gaiety, (J. M. Ward, mgr.)—"The Star and Garter Show," week 9.
Temple, (J. H. Moore, mgr.)—"Patronage up to the standard. Week of 10: Billy B. Van and the Beaumont Sisters, the Saxons Trio, Edwards Davis, Ray Cox, Frank Stafford and company, Fitzgerald and his Eight Juggling Girls, the Three Vagrants, McDevitt and Kelly, and the Moorscope pictures.
Maestric, (W. D. Schram, mgr.)—"Attendance good. Week of 10: The Legerts, Lucier and Ellsworth, Earl Flynn and company, Cook and Weland, Tom Powell, Tillie Stenton, and the latest moving pictures.
Harris' Family, (Dave Markowitz, mgr.)—"Week of 10: James A. Welch and company, the Lorre Troupe, Irene McCord, Corbett and Forrester, Ross and Green, Hughey Blaney, and Jerome Casper.
Kalamazoo, Mich.—Fuller (C. H. McGurkin, mgr.) Hyde's Theatre Party Jan. 10-15. Robert Edson, in "A Man is a Man."
Academy of Music, (E. A. Bush, mgr.)—"The Great John Ganton" 10. "The Wolf" 13. "The Blue Mouse," "The Battle."
Maestric, (H. W. Crull, mgr.)—"Week of 10: John and Bessie Gleason, and Fred Houlahan, Gus Williams, Edward Murphy, Mr. and Mrs. Robyns, Kalmouski Trio and Malescope. Excellent business.
Note.—Manager C. H. McGurkin, of the Fuller, leaves 15 with Mrs. McGurkin, for an extended trip through the West for the benefit of her health, and H. S. Carter, formerly with the Bijou, of Battle Creek, Mich., assistant manager, who has assumed his duties.
Washington, D. C.—New National (W. H. Rapley, mgr.) this week, "Ben-Hur." "Three Twins" Jan. 17-22.
Columbia, (Fred G. Berger, mgr.)—"This week, Chauncey Olcott, in "Rugged Robin," Henry Miller and associate players, in "The Servant in the House," 17-22.
Belasco, (L. Stoddard Taylor, mgr.)—"This week, Oscar Hammerstein's Manhattan Grand Opera Co., in "Fanciulla," "Thais," "Traviata," "La Jolie Fille de Notre Dame," "Tales of Hoffman," "Daughter of the Regiment" and "Pagliacci."
Academy of Music, (John W. Lyons, mgr.)—"This week, Hanson's new "Superbia."
Chase's, (Miss H. Winnifred De Witt, mgr.)—"This week: Albert Whelan, Melotte Twins and Clay Smith, Nellie Nichols, Emma and Jennie Gasch, Three Ernests, Lee, Allen and Lee, Wm. H. Murphy and Blanche Nichols, and the vitaraph.
Maestric, (Frank E. Weston, mgr.)—"This week: Four Musical Cates, Wm. Burt and company, Joe Hart, Freda Hanbell, and moving pictures. Capacity houses prevail.
New Lyceum, (Eugene Kernan, mgr.)—"This week, Billy Watson's Own Big Show, The Yankee Doodle Girls 17-22.
Gaiety, (W. S. Clark, mgr.)—"This week, Harry Hastings' Big Show, Robinson Crusoe Girls 17-22.
Richmond, Va.—Academy of Music (Leo Wiles, mgr.)—"Boxer Brown" Jan. 12, "The Servant in the House" 13-15.
Bijou, (Chas. I. McKee, mgr.)—"Wine, Women and Song all week of 10.
Colonial, (E. F. Lyons, mgr.)—"Week of

FOR SALE.—At all times, Trained Dogs and Doves. Magic Illusions. Films, P. M. Burton, M. Black Art, E. C. Photograph, Small Wagon Show. Will exchange for anything can be used in restaurant, pool room, park or candy work.
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WANTED.—Attractions of all kinds at K. of P. Opera House, Richmond, Va. Best show in Penna. Electric lights, natural gas, local Pop. with suburbs 200. Capacity 450. Stage, boxes, license paid. Shaving terms satisfactory. Managers write. R. E. Morris, Manager.

AT LIBERTY.—Actor-Musician, juvenile or light comedy. 25, 140, 5-8; trombone, violin or piano B and O. leader. Plenty of music. Troubadours street or stage. Violin specialty. Salary \$25. A real professional; make go to any where. Ticket if far. First one gets me. S. Ed. Cheneil, Lyons, Neb., 14, 15; Oakland, Neb., 17, 18.

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10: Costello and Lacroix, Musical Herberhs, Harris and Hilliard, songs and pictures.
LURIN, (S. Galeski, mgr.)—"Week of 10: Langweid Sisters, Arthur Browning, Fields and Mason, and pictures.
THEATRE, (R. L. Welch, mgr.)—"Week of 10: Vaudeville, songs and pictures.

Moving Pictures.
Releases.
LICENSED FILMS.

EDISON.—Jan. 11: "Bear Hunt in the Rockies," descriptive, 975ft. Jan. 14: "A Warrior Bold," comedy, 475ft. "The Parson's Umbrella," comedy, 220ft. "Troop B, 15th Cavalry, Monkey Drill," descriptive, 235ft.
LUBIN.—Jan. 10: "Over the Wire," 900ft. Jan. 13: "Wild Duck Hunting on Historic Reeffoot Lake," 550ft. "The Joined the Frat," 500ft.

"THE GIRL IN THE TAIL"
Carter De Haven will open "The Girl in the Tail," at the Grand, New Haven, Jan. 12.

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NOVELTY ACTS and a GOOD COME-
DIAN. M. D., write. **DAVE MARLOW,**
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The smaller the better, LIONS, TIGERS, PUMAS, LEOPARDS or WILD ANIMAL GROUPS, PONIES, MELES, DOGS, HORSES, GOATS, PIGS or any good trained animal acts. Will pay spot cash for same or rent or engage for entire season (any way to suit the owner), for the right acts. Can use a long baggage car with end doors (50 feet or longer); also combination sleeper and diner with baggage compartment. State what you have, exact condition, where it can be seen and price, and I will come and see it. **WANTED**—FIRST CLASS EXPERIENCED DOG, PONY and ANIMAL TRAINER, who is strictly sober at all times; will engage him by the year. Only a first class man that can get results wanted. Have had some would-be trainers; do not want any more of that kind. Want the real thing. Can place for a season of 30 weeks NOVELTY ACTS OF ALL KINDS—ACROBATS, GYMNASTS, AERIAL ACTS, GOOD CLOWNS and COMEDY ACTS—Season opens April 1. FOR SALE or EXCHANGE—One 12ft. WATERPROOF WALKER FULLY EQUIPPED TO SLEEP AND FEED ALL YOUR PEOPLE 6 wheel truck, steel tired wheels, in perfect condition, now in fast passenger service. One 6ft. BAGGAGE CAR with DINING ROOM and KITCHEN ON ONE END, big end doors, side doors, steel tired wheels and fully equipped for fast passenger service; now being used in same. Possession at once if necessary. Two of the best clowns on the road. Can place for the coming season good (choral) agent, man to take charge of the advance, Billposters, Lithographers and Banner Men who are sober and experienced. Good Novelty Acrobats, Gymnasts and Aerial Acts of all kinds. Musicians for two bands, Side Show Manager and Freaks of all kind, Singing and Talking clowns and Good Comedy Acts.
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Murray, Elizabeth, Keith's, Boston.
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Palmer, Girls, Eight, Keith's, Boston.
Palmer, Jr., Geo. W., Orpheum, Lima, O.; Luna, Sharon, Pa., 17-22.

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Paulson, Goldie & Lee, The Crackers Jacks Co., Detroit, Jan. 17-22.

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Peterson Bros., Orpheum, Oakland, Cal.

QUIGLEY BROS.

BENNETT'S, Hamilton, Ont., Can.
"Queen Mab" & "Weiss, Hathaway's, New Bedford, Mass.
Rajan, John, Grand, Philadelphia, Pa.; Star, Du-
buis, 17-22.

REVERE and YUIR

The Girls that Look Alike
This week, GAIETY, Milwaukee.
Reid & Winchester, Temple, Rochester, N. Y.;
Keith's, Providence, R. I., 17-22.

JACK REID

ELLA REID GILBERT
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Murray, Mr. & Mrs. Mark, Temple, Rochester, N. Y.; G. O. H., Syracuse, 17-22.

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Palmer, Girls, Eight, Keith's, Boston.
Palmer, Jr., Geo. W., Orpheum, Lima, O.; Luna, Sharon, Pa., 17-22.

PAULINETTE & PIQUO

REAL ECCENTRIC COMEDY ACT
Rep. Joe Paige Smith and Reed Albee.
Paulson, Goldie & Lee, The Crackers Jacks Co., Detroit, Jan. 17-22.

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Toney & Norman, Orpheum, Portsmouth, Va.;
Bell, Newport News, 17-22.

THE 3 RUBES

BOWERS, WALTERS and CROOKS.
This week, ORPHEUM, Harrisburg, Pa.
Rubens, J., Grand, St. Louis.
Rutledge, Frank & Co., Liberty, Pittsburg.

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NEW ACT
This week, PROCTOR'S, Albany, N. Y.
Woodall & Young, Dallas, Tex.
Wolfe & Lee, Majestic, Jacksonville, Fla.; Ma-
jestic, Birmingham, Ala., 17-22.

YACKLAY and BUNNELL

Yankee Quartette, Orpheum, Mansfield, O.
Yalto Duo, Empire, Paterson, N. J.
Ybert, Lola, Bell, Oakland, Cal.
Yonkers, Orpheum, Yonkers, N. Y.

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HAYMARKET, Chicago, Jan. 10.
Yount, Ches., Yankee Doodle Comedy Co.
Yong, De Witt & Sister, Wm. Penn, Phila., Pa.;
Victoria, Baltimore, Md., 17-22.

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Bronx, N. Y. C., 17-22.

ZANETTOS

ORPHEUM, Ogden, Utah, Jan. 10.
Zola Sisters, Bijou, Bay City, Mich.
Zola Sisters, Bijou, Bay City, Mich.
Zola Sisters, Bijou, Bay City, Mich.

ON THE ROAD.

Supplemental List—Received Too Late
for Classification.
Andrews & Coleman's Vaudeville—Port Chester,
N. Y., 12, Norwalk, Conn., 13, 14, Danlan 15,
South Manchester 17, White Plains, N. Y., 18,
Leominster, Mass., 20, 21, Newburyport 22.
Barkot Amusement—Nashville, Ga., 10-15, Adel
17-22.

OUT OF TOWN NEWS

Louisville, Ky.,—Macanley's (John T.
Macanley, mgr.) "Little Nemo" week of Jan.
10.
MASONIC TEMPLE (Chas. A. Shaw, mgr.)—
Mme. Nazimova 10-12, Walter Damrosch 13,
Luciana Lacey, 12, Alton, Ill., 13, 14, 15,
The Newlands and Their Baby" week of 9.
MARY ANDERSON (James L. Weed, mgr.)—
Week of 9: Fred Walton and company, Ell-
sworth and Linton, Cliff Berzack's (Cliff
Berzack, mgr.), 12, Alton, Ill., 13, 14, 15,
Avolos, White and Simmons, Lena Pantzer
and company, and the kindred. Business
good.
GAIETY (Al. Bourlier, mgr.)—Jersey Lilies
week of 9.
BUCKINGHAM (Horace McCrackin, mgr.)—
Pat White's Gaiety Girls week of 9.
"HOPKINS" (E. W. Dustin, mgr.)—Com-
mencing 9, the house will be devoted to the
exhibition of motion pictures, under the same
management.
FRED TRAVALLON (PHOSOR) is requested to
communicate with his parents in England.
They state that they have not heard from
him in nearly four years.

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OUT OF TOWN NEWS

Philadelphia, Pa.—The new management of the Philadelphia (National) Baseball Club is interested in a project to make use of the ball grounds next summer as a big hippodrome, where night performances only will be given. Capital is being subscribed for the purpose, and a charter for a separate corporation will be taken out, and the work started shortly.

Philadelphia Opera House (Oscar Hammerstein, director), "Cavalleria" and "Pagliacci" Jan. 11, "Armen" 13, "Jongleur de Notre Dame" matinee, and "Bohème" night, 15.

Academy of Music (S. Behrens, mgr.), Metropolitan Opera Co., in "Manon," 11, "Tristan and Isolde," to a big house, 4.

Garrick (Nixon & Zimmerman, mgrs.), "Elsie Janis," in "The Fair Co-Ed," for two weeks.

Adelphi (Messrs. Shubert, mgrs.), "Eleonor Robinson," in "The Dawn of a Tomorrow," for two weeks. Wm. Faversham, in "Herod," gave a distinctly meritorious production.

Lyric (Messrs. Shubert, mgrs.), Sam Bernard had a royal time of it last week, in "The Girl and the Wizard." Patricia Collinge and Kitty Gordon were also big favorites. The second week starts 10.

Broadway (Nixon & Zimmerman, mgrs.), "Israel" now press and public last week. The second and final week begins 10.

Chestnut Street Opera House (Nixon & Zimmerman, mgrs.), "The Follies of 1900" begins 10 to two weeks' stay.

Forrest (Nixon & Zimmerman, mgrs.), "The Arcadians" continues to be received with approval by big houses. Frank Moulton, Percival Knight, Julia Sanderson and Ethel Cadman are receiving nightly ovations. The third and final week begins 10.

Walnut (Frank Howe Jr., mgr.), "A Gentleman from Mississippi" has drawn crowded houses.

Grand Opera & Havelin, mgrs., "Al. H. Wilson," in "Mela in Ireland," 10-15.

Grand (Miller & Kaufman, mgrs.), "The Great Divide" 10 and week. "In the Bishop's Carriage" 17-23.

National (Jos. M. Kelly, mgr.), "The Girl from U. S. A." 10-15. "Under Southern Skies" 17.

Hart's (John W. Hart, mgr.), "Joe Horitz," in "Fritz, the Wandering Musician," 10-16.

Chestnut (Grant Lafferty, mgr.), Orpheum Players give "Mr. Smooth" 10-15. Last week, in "The Square Man," Wilson Melrose handled the title role in a thoroughly effective manner, and Marion Barney did splendidly as Diana. Kathleen MacDonnell did a clever bit of character work as the Indian Girl, Thos. Jefferson, in "Up Van Winkle," 17-22.

Gaiety (Edward Shayne, mgr.), Sam A. Nerburner's show, "You're a Woman," 10 and week. The Cracker Jacks 17.

Bijou (Geo. W. Lile, mgr.), "The Cherry Blossoms" week of 10. Colonial Belles 17. Casino (Elias & Koenig, mgrs.), "Girls from Happyland," with Billy W. Watson, 10-15.

Trocadero (Charles Cromwell, mgr.), Harry Montague's Fashion Plates 10-15, the Ducklings 17.

Kaith's (H. T. Jordan, mgr.), "Little Billy," the comedian, week of 10-15, in conjunction with Frankie Carpenter and company. Watson and Little, Tassmanian-Van Bremen Troupe, Menor Gordon and company, George Austin Moore, Marahall, Chas. Leonard Fletcher, Three Juggling Bananas, kinetograph.

Wm. Penn (Wm. W. Miller, mgr.), Irene Corrigan and company week of 10, in addition to the Buden Trio, Carmen and Esplaner, Hood and Good, Tom Morris, the De Wit Youngs, and moving pictures. Big business.

Eleventh Street Opera House (Frank Dumont, mgr.), "A new skit," "The Waiter and the Heiress," week of 10, in addition to other sketch, "High School Days," in which the entire company are enlisted. There is also the usual weekly change of songs and jokes in the first part, which continues to be the pleasing feature of the show.

Ninth and Arch Musicals (T. F. Hopkins, mgr.), "Gilmore's alligator" in the curio hall 10-15, in addition to Barrett, the bee king; Mons. Regerell, Sig. Antonello, Prof. Duval, Victor Basile, Spike Howard, and Irwin's Punch and Judy.

Clarks (H. T. Jordan, mgr.), "A Night in Chinatown" and "Clarks" in addition to several old numbers and Lubin's kinetograph.

Park—Moving pictures and vaudeville. "Proprietor's" Moving pictures and vaudeville. Forepaugh's—Moving pictures and vaudeville.

Majestic—Moving pictures and vaudeville. Empire—Moving pictures and vaudeville. Plaza—Moving pictures and vaudeville.

Palace—Moving pictures and vaudeville. Victoria—Moving pictures and vaudeville. Colonial—Moving pictures and vaudeville.

Notas—The sketches of the Gaiety Theatre are making arrangements for their annual ball, which takes place at the Young Men's Club, on Feb. 3. Bobby Marrow and Frank Nevins have the affair in charge.

Harbary—The Academy of Music, 1, S. drew crowded houses. H. Loewenfeld, stage director of the German Theatre, has his benefit 10, when "Boccaccio" will be produced.

Pittsburgh, Pa.—Nixon: Margaret Anglin, in "The Awakening of Helena Richie," Jan. 10-15; Hattie Williams, in "Detective Sparks," 17-22.

Alvin—"Herod" 10-15. Mme. Nazimova 17-22.

Lyceum—Boulah Poynter, in "Lena Rivers," 10-15; "The Man of the Hour" 17-22.

Grand—Week of 10: Sam Chip and Mary Marble, Mike S. Whalen, La Petite Adelaide and John J. Hughes, "Swat Milligan," Paul Spadoni, Sibson's follies, Suzanne Roccamora, Jordan-Ridgely company, Cool and Lorenz, moving pictures. Business good.

Dequene—"Ransom's Folly" 10-15, "St. Elmo" 17-22.

Gaiety—Rose Sydel and London Belles 10-15, Mardi Gras Revels 17-22.

Empire—"Young Buffalo in New York" 10-15, "The Call of the Wild" 17-22.

Academy—"Yankee Doodle Girls" 10-15, Town Talk 17-22.

Liberty—Week of 10: Frank Rutledge and company, Topick and West, Valetta and Lamson, Bert Lawrence, Bristol's Pony Circus, Williams and Butterworth, Guilfoyle and Charlton, Harvey, Cae and company, Libetograph. Good business.

Bojor—Bojor's Association reports good business in all their houses.

Erle, Pa.—Majestic (John L. Gibson, mgr.) Kohler's Erie Concert Band Jan. 9, Robert Edison, in "A Man's a Man," 10, Robert Ober, in "Brewster's Millions," 11.

Park Opera House (John L. Gibson, mgr.), "The Park Opera House Stock Co., in repute," week of 10.

Alpha (Suekin & Foster, mgrs.), "Good business. Week of 10: Marion and Lillian, Mr. and Mrs. Harry Ellsworth, Johnny Small and Sisters, the Wernz Duo, Henry Bobker, and the Alphagraphs.

Colonial (C. R. Cummins, mgr.), "Very good attendance. Three shows daily. Happy Hour—Vaudeville and moving pictures continue to draw well, at five cents admission.

Scranton, Pa.—Lyceum (C. L. Durban, mgr.) Adelaide Thurston, in "Contrary Mary," Jan. 14; "Brown of Harvard" 15, 16.

Pola's (John H. Docking, mgr.)—Week of 10: Annie Abbott, Galletti's monkeys, Jarow Ward, Clara and her sister, Brotherton, Les Dumondis, Macart and Bradford. Capacity business.

Columbia (G. Nelson Teets, mgr.)—Empire Show 10-12, Morning, Noon and Night 13-15.

Academy (H. H. Bliss, mgr.)—Bill 10-12; The Maginleys, Flossie La Van, Ivy and Ivy, the Cleverlands, Fred Hamill and company, Bill 13-15; The Musical Days, Harrigan and Gilles, Pierce and Roslyn, Dilla and Templeton, Hestie Baker.

Altoona, Pa.—Mishler (I. C. Mishler, mgr.) "The Circus" 10, the Cleveland German Stock Co., in "Die Doppelhele," 11; William Collier, in "A Lucky Star," 12; "The Girl Question" 13, "Faust," 14, Martin's "U. T. C." Co. 15, Richard Carle, in "Mary's Lamb," 21; "Married in Haste" 25; "The Time, the Place and the Girl" 26, "Buster Brown" 27.

Orpheum (H. B. Hearn, mgr.)—Attendance large. Week of 10: H. T. MacConnell, Lucille Savoy, Cotter and Boudien, Watson and Small.

Wilkes-Barre, Pa.—Grand Opera House (H. A. Brown, mgr.) "Miss Phyllis" Jan. 13, "Marcelle," with Louise Gunning, 15.

Newbit (H. A. Brown, mgr.)—This house is doing a fine business with motion pictures. Tolt's (Gordon Wright, mgr.)—S. R. O. business. Week of 10: Marie Dore, and Vidor, Ellmore and Jermon, Fitzgibbons and McCoy Trio, Hill, Cherry and Hill, Three Dancing Mitchell, Great Ringlings, electrograph.

Lancaster, Pa.—Fulton Opera House (Chas. A. Yecker, mgr.) Local Choral Society Jan. 10, "The Convict's Daughter," 11, "St. Elmo" 12.

Familie (Ed. Mozart, mgr.)—Week of 10: Francesca Redding and company, in "Honorata," Alice Tschow's troupe of performing cats, Corcoran and Dixon, Shelly Trio, Nan Aker and company, Charles Thompson, and the moving pictures.

Carbondale, Pa.—At the Grand Opera House (George P. Monaghan, mgr.) "The Cash Girl," Jan. 8, was well received.

Family Theatre is dark. Mention of the closing is made elsewhere in this issue.

Reading, Pa.—Academy of Music (M. Reis, mgr.) "The Heart of Alaska," Jan. 9, "St. Elmo" 11, "The Cash Girl" 12, "In the Bishop's Carriage" 14, Adelaide Thurston 15.

Cincinnati, O.—An old-fashioned winter week, with a foot of snow, interfered with business.

Grand Opera House (J. H. Haslin, mgr.)—Kyrle Belles, in "The Builder of Bridges," Jan. 10; Margaret Anglin, 17, in "The Awakening of Helena Richie."

Lyric (Heuck Opera House & Lee Shubert, mgrs.), Blanche King, in "The Yankee Girl," 9, Blanche Bates follows 17.

Olympic (Geo. F. & Luella Forepaugh-Fish, mgrs.), Forepaugh Stock Co., in "The Regeneration," 9, and 16 will give "The Spellers."

Walnut Street (Anderson & Ziegler, mgrs.), Florence Gear will introduce "Fluffy Ruffes" 9. Charles Grapevin comes 16.

Columbia (Anderson & Ziegler, mgrs.), Joe Hart's Bathing Girls, led by Gladwood White and Pearl Hunt, 2-15. Other cards are: The Seven Bonhairs, Mr. and Mrs. Gardner Crano, Peter Donald and Meta Carson, Tom Waters, Carson and Willard, Jimmie La-cas, Wilbur Mack and Nella Walker, and Carl Haskin, Dogtown Pastimes. Motion pictures.

Orpheum (N. M. Martin, mgr.)—Joe Welch, with John C. Rice and Sallie Cohen, will divide honors as headliners 9-15. Others: Kara, Staley and Hibeck, Wilton Brothers, Foster and Foster, Josephine Davis, J. W. Winter and Hafayette's Dogs. The Orpheumscope.

New Empress (D. F. McCoy, mgr.), "Colin's Educated Dogs," J. Francis Sullivan and company, Billy McCook, Cook Sisters, Loretta, Robin and Hunt, 2-15. Other cards are: Empire scope motion pictures.

Heuck's Opera House (Heuck Opera House Co., mgrs.), "The Creole Slave's Revenge" 9-15, "Young Buffalo in New York" 16.

Lyceum (Heuck Opera House Co., mgrs.), "The Holden Stock Co. will revive 'Uncle Tom's Cabin' 9.

People's (Heuck Opera House Co., mgrs.), "Miss New York Jr. 9-15, Pat White's company 16.

Standard (R. K. Hynicka, mgr.)—Sam Howe's Rialto Rounders 9-15. The Merry Whirl is booked 16.

New Robinson (Harold G. Moran, mgr.), "G. C. Miller, Mr. Sender comes very highly recommended, and the future of this house is in good hands. Gene and Lee Wentz, two Dayton boys with 'The Sunny Side of Broadway,' and John Gilmore, of the same company, will give the show here and joined the York and Adams Co.

Cleveland, O.—Opera House (A. F. Hariz, mgr.) "Love Watches," with Billie Burke, week of Jan. 10; Jaa. K. Hackett week of 17.

Colonial (F. O. Miller, mgr.)—"A Man's World," week of 10; "The County Chairman" week of 10.

Lyceum (Geo. M. Todd, mgr.)—"The Weir of the Green," week of 10; "The Weir of the Green," week of 10; "Broadway After Dark" week of 10, "Monte Cristo" week of 17.

Hippodrome (H. A. Daniels, mgr.)—Week of 10: Flo Irwin, Augusta Glose, Blinn, Blinn and Blinn, Ray and Nee, Mene, Herrmann, Harry L. Webb, Camille Comedy Trio, Alpha Four.

Grand (J. H. Michaels, mgr.)—Week of 10: "Marion," the handkerchief king; Snelders and Thomas, Mr. and Mrs. Longworth, sea lion animals, Little Alright and company.

Star (Drew & Campbell, mgrs.)—Town Talk week of 10, Sam Devere Co. week of 17.

Empire (Bert Marshall, mgr.)—Jack Smith, in "The Behman Show week of 10, Rose Hill English Folly Co. week of 17.

New Items—Bert Marshall has opened a booking agency, with headquarters in the Grand Theatre Building.

Sanneville, O.—Weller (Vincent Seaville, mgr.) "The Call of the Wild," 10-15; "St. Elmo" (return) 20, "The Girl from the Mountains" 22.

Orpheum (H. R. Hamilton, mgr.)—Week of 10: "The Call of the Wild," 10-15; "The Girl from the Mountains" 22.

Lyric (W. K. Deacon, mgr.)—Week of 9: Richard Lindholm, Riley and O'Hearn, Mae Taylor, Chas. E. Kyles, mgrs., "The Call of the Wild," 10-15; "The Girl from the Mountains" 22.

Casino (W. C. Quimby, mgr.)—Springer and Church, Brest Paplin, Freeman and Flake, Twyla Smith, Bob Landrum, and the female minstrel troupe.

Home (Young & McWilliams, mgrs.)—Good pictures and high class vaudeville.

Toledo, O.—Valentine (H. A. Smith, mgr.) "The Soul Kiss" Jan. 7, Walter Damrosch Orchestra S., "Brewster's Millions," 12.

Lyceum (E. R. Kelsey, mgr.)—"The Wolf," 6-8, "Beverly of Graustark" 9-12.

Empire (Harry Winters, mgr.)—The Marching Girls week of 9.

American (Amusement Co., mgrs.)—"The Girl from Out Yonder" is the attraction here all week by the popular Lyric Stock Co., who continue to do good business.

Academy (Will C. Bettis, mgr.)—As usual, a big house, for week of 2 enjoyed big business, and, as usual, pleased.

Shubert (J. W. Dubbs, mgr.)—Mile, Rodez, a prima donna, won applause week of 2 in Spanish and French selections. The Wayne Musical Comedy Co. week of 9, in "The Knight and the Girl."

Orpheum (Jules F. Bistes, mgr.)—Week of 10: Rosario Guerrero and company, the Shields Family, Sam Watson's Farmyard, Catherine Hayes and Sabel Johnson, the Ollivier Troubadours, Marshall Montgomery, Herbert and Willing, and Spalding and Riggs.

Winter Garden (L. Rose, mgr.)—Week of 2: Morelock and Watson, Cameron birds, Steele and Connolly, Teddella, and Dwyer and Dwyer.

Victor (Judson Levy, mgr.)—The Chicago Farce Comedy Co. pleased large crowds week of 2, presenting "At the North Pole."

Dauphin (Hy. Greenwall, mgr.)—The Wayne Musical Comedy Co. week of 9, in "The Knight and the Girl."

Notes—Manager Jno. V. McStea, of Blaney's, has selected Tracy E. McLaughlin, a hustler from Albany, N. Y., as the treasurer of his popular playhouse. "Mc" has made many friends here by his genial way.

Manager Grover, of the American Music Hall, was the recipient of a handsome loving cup and other gifts as a New Year's present from his former associates in Chicago.

Baltimore, Md.—Ford's (Charles E. Ford, mgr.) "The Two Twins" Jan. 10-15, "The Travelling Salesman" 17-22.

Academy (M. J. Lehman, mgr.)—"The Candy Show" 10-15, Robert Hillard 17-22.

Auditorium (Charles C. Stum, mgr.)—Sothern and Marlowe 10-15, "The Missing Plot" 17-22.

Holiday Street (William F. Rife, mgr.)—"The Cowboy and the Thief" 10-15, "The Girl from U. S. A." 17-22.

Maryland (Jas. L. Kernan, mgr.)—Week of 10: Albert Chevalier, the Dolly Sisters, Galloway, the Juggling Wheelers, J. Warren Keep, Gruber

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Al. G.—Harrisburg, Pa., 12, York 15, 16, Trenton, N. J., 15, Wilmington, Del., 17, Norristown, Pa., 18.
Brook. Haverly, N. Y., 21, Jersey Shore 14, Murray, Belleville 17.
Geo. H. (Wm. Warrington, mgr.)—Lakes City, L. I., 19.
Edwards & Prince's (Holand & Filkins, mgrs.)—Chattanooga, Tenn., 12, Athens 13, Louisville 13, Asheville, N. C., 17, Greenville, Tenn., 15, Johnson City 19, Bristol 20, New York 21, Newark 21, Polaski 22.
John W. Vogel, mgr.—Alton, Ill., 20, St. Louis 22.

MISCELLANEOUS.
A Hypnotic Comedy (L. C. Zeleneo, mgr.)—Washington, D. C., 19-15, Conneautville 17-22.
Herbert I. (H. E. Pitkin, mgr.)—Bloomington, Ill., 19-15, Danville 17-22.
James Trebbachowsky, Wm. McCabe's (Gaylord, mgr.)—New York 15, 14, Buffalo Lake 14, Fort 17, Bird Island 15, Olivia 19, 20, Beaver 21, Sacred Heart 22.
(Geo. L. Horton, mgr.)—Webb City, Mo., 15, Springfield 10, Paperville 14, 15, Ranch Wild West (Roy Chandler, mgr.)—Chicago 12, 13, St. Paul 13, Buenos Ayres, S. Amer., 10-15, Rosario 17, Mar del Plata 25-31, Montevideo, Uruguay, 25-31.
Thomas Elmore (Porter Lyceum Bureau, mgr.)—Belmont, Wis., 12, Cuba 13, Darlington & Franklin, Minn., 17, Stewart 18, Stock 20, Boyden, La., 20, Rock Valley 21, Hartford's Amuse. Show (W. B. Leonard, mgr.)—Michigan 18, N. J., 10-22.
Michael S. J., 10-22.
J. J. (C. J. Graydon, La., 12, Welch 14, Luling, Tex., 14, Gallat 15, Lockport 15, Solesburg 19, Snyder 20, Chillicothe 21, Albany 22.
Gladys Blowers (Jack Lee, mgr.)—Stewartsville, Pa., 10-15.
Edna (M. H. Norwood, mgr.)—Legona, Ind., 15, Alexandria 17-22.
The Great Greel—Lawston, 10-14.
All Star Specialty (H. O. Rounds, mgr.)—Portland, Ore., 12, Warren 13, Fording 14, Canada 15, Homer, La., 17, Stampas, Ark., 18, Pasadena 19, England 20, Conway 21, Durlee 22.
Royal Indoor Circus—Buffalo, N. Y., 10, Nell (L. J. Stevin, mgr.)—Newark, O., 10, Delaware 17-22.
Powers' Hypnotic Show (Frank J. Powers, mgr.)—Detroit, Mich., 10-15.
An American Jockey Club Riders (Frank H. Simpson, mgr.)—Ontario, Wis., 10, Indianapolis (S. Worden, mgr.)—Lyonsburg, O., 12, Borden, Ind., 14, 15, Greenfield, O., 16, New Paris 19, 20, New Madison 21, Greenville 22.
TOWN NEWS

Montreal, Can.—Princess (O. R. Sheppard, mgr.) "Polly of the Circus" week of 10.
ROYAL ALEXANDRIA (L. Solman, mgr.)—Nine Elliott week of 10.
Aud (A. J. Small, mgr.)—"A Stubbornarella" week of 10.
THEATRIC (E. Morris, Inc., mgrs.)—House Week of 10.
George Lashaband and his popular comedian, heads the bill.
HEA'S (J. Shea, mgr.)—Capacity business. Week of 10.
W. C. Fields, Potis Bros. company, Lulu Beeson Trio, Hoey and the Famous Midgets, Hugh Lloyd and cinematograph.
VIVETY (T. Henry, mgr.)—Columbia Burers week of 30.
ABE (F. W. Stair, mgr.)—The New Century AMUSEMENT COMPANY (P. Griffin, mgr.)—All their amusement houses continue big business.

Montreal, Can.—His Majesty's (H. Q. Ks, mgr.) Constance Crawley, in "Justification," to good attendance, week of Jan. 10.
Joseph dark.
KINGSTON (Geo. F. McLeish, mgr.)—Viola, in "The White Sister," 10-15.
ANNETT'S (Geo. Driscoll, mgr.)—Business Week of 10.
Boston Fadette Orchestra, and Bergmann, Ferry, Neff and Starr, Roy Bros., and Porter J. White and company.

BALFOUR (H. Cunninghamham, mgr.)—"The Kingmaker's Wife" 10-15, "The Gambler the West" 17-22.
ADEMISE (L. Bixby, mgr.)—"The Perpet French Stock Co., in "L'Estrange," 10-15.

NATIONAL (Geo. Gauvreau, mgr.)—"The Ancient French Stock Co." in "L'Etoile d'un Ballerine" 10-15.
OLIVER (Oliver McBrien, mgr.)—"The New Girls Roy 10-15, The Merry Maidens 17-22."

J. John, Can.—Opera House (A. O. ner, mgr.) the Colonial Stock Co., in story, open an indefinite run Jan. 10, and Kleschna, "The Two Orphans" and King the Wind will be given the first 5.

NOTES.—H. J. Anderson, house manager of Opera House, has purchased from Fred y his half interest in the Gem moving picture theatre, and Mr. Anderson is now sole owner of the place.
moving pictures at the Orpheum.....
Camraphone at the Unique.....
Gerle Le Roy opened at the Nickel 2, and the balance of the bill.
The Johnson-Ketchel pictures were shown at the Nickel as a show 3-5.....
Star, moving pictures and songs.....
Gem, moving pictures and singing.....
All report good business, and the meeting of the directors of the Opera House will be held here 4.

Hamilton, Can.—Grand Opera House (R. Loudon, mgr.)—"Marcelle" Jan. 10, "The Old Homestead" 11, 12, "The Royal 13, the Manhattan Opera Co. 14, 15, "Stubborn Cinderella" 17.
Week 10-15.
Frederick Hawley and company, Jackson Trio, Bert Howard and Edie Lawrence, Spenser Kelley and Marion Wilder, the Bros., Sam Dody, Lavine and Leonard.

Detroit, Can.—Russell (D. Gorman, mgr.) the Prince Charming, Jan. 7, 8, Hammerstein Co. 10-15, "The Fair Lady" 14, 15.
NOTE.—A. J. Small has taken over the Grand Opera House, which opened New Year's evening his management, "The Volunteer Kitty" being the attraction.
"The Arriental Kitty" had big business 3-5.

Wheeling, W. Va.—Court (E. L. Moore, mgr.) Willie Collier Jan. 13, Richard Carle 15.

IRGINIA (Chas. A. Feinler, mgr.)—"The Sporting Deacon" 10-12, "Mr. Lodge of Kool" 15.

GRAND OPERA HOUSE (Chas. A. Feinler, mgr.)—Hall's Stock Co. in "Annie Laurie," 12-12, "The Fatal Coin" 13-15.

PAPOLLO (H. W. Rogers, mgr.)—"The Part Widows 10-12, Andy Lewis' Mardi Gras duties 13-15.
Week of 10.
Earl McClure, Russell and company, Galord and Jefferson, Fieldy Bros., Edith and Sig. Frauze, the Gregoris, Mason and Mason, Burn and J. A. Defour and Estus, Wm. J. O'Hearne and company.

Norfolk, Va.—Academy of Music (Otto Healy, mgr.)—Buster Brown Jan. 14, Burlesque "The Magic" 19, "The Merry Widow" 20, "A Gentleman from Mississippi" 22.

COLONIAL (W. T. Kirby, mgr.)—Week of 10.
Princess Rajah, Sullivan and Pasquella, the Kings and Henry, Four Keatons, Bowler and company.
Business has been unusually good.
GRANDY (Otto Healy, mgr.)—"Arizona" week of 10.

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OUT OF TOWN NEWS

Portland, Ore.—Bungalow (W. T. Fangle, mgr.) Max Figman, Jan. 9-11, in "Mary Jane's Pa." "The Top of the World" 12-15.

Portland (W. M. Russell, mgr.)—"The Man from Home" 9-16.

BAKER (Geo. L. Baker, mgr.)—Bernard Daly, in "Sweet Innisfallen," 2-8.

ORPHEUM (John F. Cordray, mgr.)—Week of 3: Harris and Brown, Kramer and Ross; Doherty Sisters, Jean Clermont's "Burlesque" Circus, Irene Romaine, Toki.

LYRIC (Keating & Flood, mgrs.)—The Athlon Stock Company, in "The Squaw Man," 2-8; "Du Barry" 9-16; "Toll Gate Inn" 16-22.

PANTAGES (John A. Johnson, mgr.)—Week of 3: May Tully and company, the Novelty Dancing Four, Delaphone, Valdere and Barno, the La Vann Trio, Nancy Withro, Leo White, the PantageScope.

STAR (S. Morton Cohn, mgr.)—Moving pictures.

FRITZ'S (Joe J. West, mgr.)—McSorley and Eleanor, Walters and Retlaw, Frank Bonham, Edward Monerlet, Minnie Martin, Alice Armin, May Adams, Vivian Leotta, Helen Graham, Minnie Ward, Zelma Sum-

mers, May Ryan, Josie Myers, the La Galle Sisters, Pat and Fannie Kelly, Owens and Knight, Jessie Forrester, Neta Lorraine, Grace Walters, Dolly Shairman, Mable Ryan.

GRAND (Frank Coffinberry, mgr.)—Week of 3: Roman Opera Company, the Four Baltus, "The Operator," Eckert and Francis, Edgar Berger, Fred Bauer.

Portland, Me.—Jefferson (Julius Cahn, mgr.) Lyman H. Howe's Travel Festival comes Jan. 10, 11, Boys' Club (local) 12, Phil Ott's Comedians 13-15, John Drew 19.

Keith's (James E. Moore, mgr.)—The stock will be seen during week of 10 in "The Dancing Girl."

CONGRESS (E. H. Gerstle, mgr.)—The enlarged capacity of this house still seems inadequate for the increasing patronage. Week of 10: Helen Pingree and company, Clark and Duncan, Jas. A. Hardmann, J. W. Myers, Congress Ladies' Orchestra, moving pictures. Manager Gerstle is recovering from his severe illness.

Iowa City, Ia.—Coldren (Ray Swan, mgr.) Morning Glories Jan. 7, "The Girl of the U. S. A." 10, "Graustark" 15, "St. Elmo" 29, Vogel's Minstrels 31.

Bison (Le Roy Smith, mgr.)—Week of Dec. 27: Palmer and Dockman, "The Girl with the Chair," Eugene Willard, Le Varre

and company, Willard B. Price, Carter and Clare.

NICKLEDEON (Thos. A. Brown, mgr.)—Moving pictures and vaudeville.

NOTE—William Owen, the Shakespearean actor, spent a busy day in Iowa City, Jan. 5. He presented "The Merchant of Venice" and "As You Like It," at the Coldren Theatre, afternoon and evening, respectively, and delivered two addresses, one before the University of Iowa students and the other before the high school pupils. Each of his four appearances was a success.

MR. KOHLER, of the Italian Trio, has returned to Europe.

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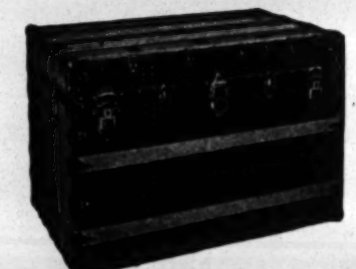
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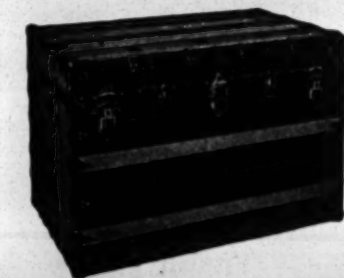
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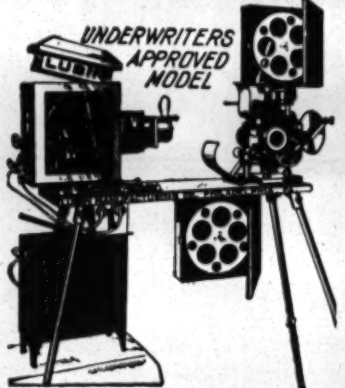
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